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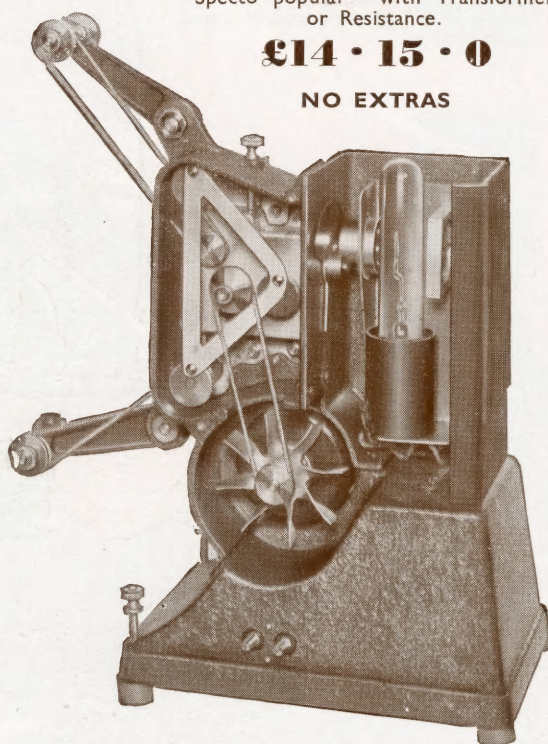
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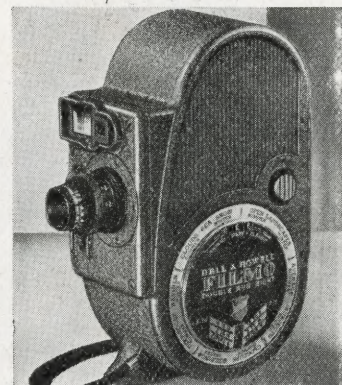
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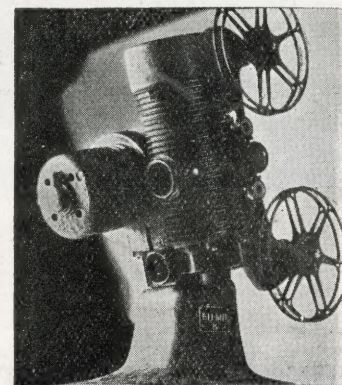
The moving finger writes: and having writ
Moves on: nor all thy Piety nor Wit
Shall lure it back to cancel half a line,
Nor all thy tears wash out a Word of it.

Alas that Spring should vanish with the Rose!
That Youth's sweet scented manuscript should close!
The Nightingale that in the Branches sang,
Ah, whence, and whither flown again, who knows!

Omar Khayyam



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AMATEUR CINE

VOL. V.

WORLD

No. 4.

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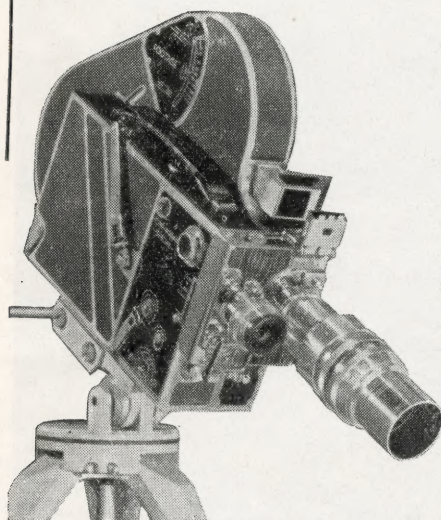
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They Do Not Want a Special Class

THE selection, published in this issue, from the large volume of correspondence received on "The Present Position of 9.5 mm.", effectively answers the questions posed on this page last month. The proportion of readers who contend that a special class for 9.5 mm. is neither necessary nor desirable is quite overwhelming. One is struck by the reasoned arguments of 9.5 mm. users. While in some cases acknowledging defects they remain true to 9.5 mm. and not only because it is cheaper than 16 mm. (a point, incidentally, which some correspondents contest).

One hopes that where grievances may seem to be genuine (and let us add that no gauge is trouble-free, as the service departments of the various firms and our own Enquiry Bureau very plainly indicate) due note will be taken in the right quarters. As the letters disclose, 9.5 mm. is used largely by beginners who are the backbone of the movement and the prize-winners of to-morrow. Let us make their paths as easy for them as we can, but let us at the same time not forget the great part 9.5 mm. has played and is still playing in the development of the amateur cine movement in this country.

As Vital As Ever

It is still as vital as ever it was, and it is as good as any other gauge. But its staunchest adherents will admit that a little more care is necessary than is customarily exercised with the other gauges to ensure the excellent results that can unquestionably be secured. We do not necessarily mean care in the manipulation of the apparatus, but care in the selection, for instance, of suitable processing stations.

Much of the criticism of 9.5mm. in the past has been ill-informed and without foundation. A spirit of carping has been in evidence and if one ignores it one is accused of having an ulterior motive for doing so. One correspondent, for instance, writes :

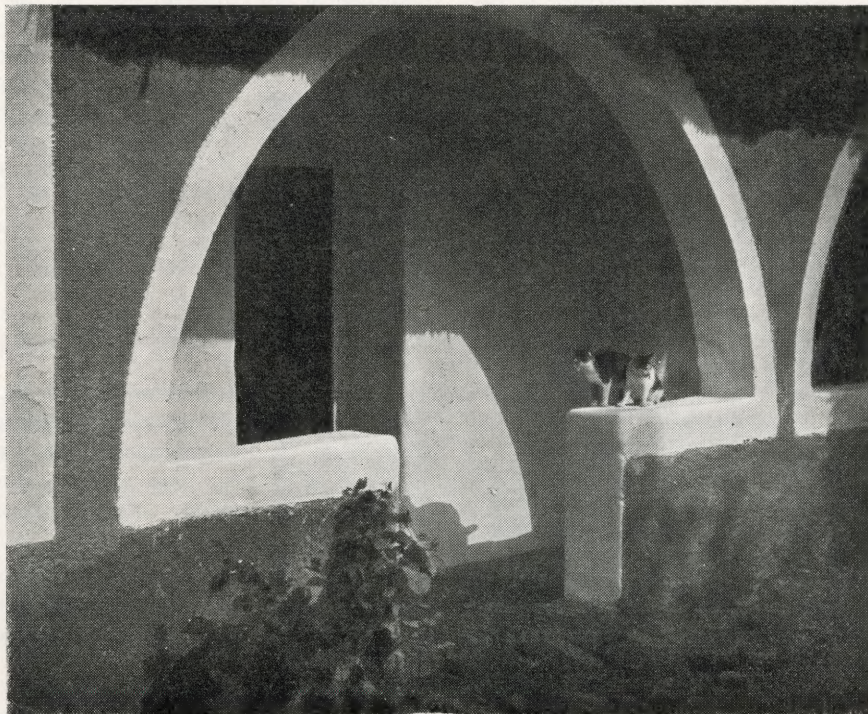
"Have we got an inferiority complex? Never in your life, sir. But what we have got to contend with is inferior film stock, which is a fact you persistently evade, for reasons best known to yourself." Now do we, in the approved melodramatic manner metaphorically fling our cloak over our shoulder, twirl our moustache and hiss through clenched teeth: "Aha! So you have discovered the t-r-r-ruth, me proud beauty?" We do not. The reasons alleged to be best known to ourselves are now just as well known to you. They are given above. Those firms that produce both 9.5 mm. and 16 mm. film use precisely the same stock for both sizes. Slow curtain.

Home Processing

The curtain is raised for an epilogue. "And yet, with all the advantages of 16 mm.," our correspondent continues, "the camerawork in your 'Ten Best' was definitely poor. I hate to differ from such experts as your judges are, but it seemed very obvious to me that this side of the films was neglected. I'll go so far as to say that the exteriors in my 9.5 mm. film were far ahead of anything I saw at your show." So it seems that 9.5mm. stock can't be so bad, after all.

Some champions of 9.5 mm. urge that one of the great advantages of that stock is that home processing is easy of accomplishment and further they state that every amateur, unless he wishes to be characterized as a button-pusher *should* process his own films. As a

letter in this issue has it, "In still photography can you imagine any serious worker sending in an exhibit to an exhibition as his own work when all the time all he has done is to set the exposure and snap the picture?" No, we can't, but we do not agree that it necessarily follows that a
(Contd. on next page)



A very simple subject, but strikingly successful. The lines of the arches and of the shadows make a most effective composition which is neatly completed by the cats.

The Editor to his Readers

(Continued from
previous page)

movie-maker who sets out to produce a film should feel it incumbent upon himself to handle all the mechanical processes. Your wife knits you a pullover, Heaven help you, but you do not expect her to comb the wool off the sheep.

The film maker's primary concern is with the *creative* aspect of the business, with the camera work and editing. In the degree of imagination and interpretative skill called for, editing corresponds, to a certain extent, to the masking, enlarging and printing of a still photograph. That is the only work which it is entirely essential that the individual should do for himself.

Under Personal Control

Do not let it be thought for one moment that we decry home processing. Any such belief is effectively scotched by the fact that next month we publish the first of a series on the subject in which a practical ideal in working conditions is described in detail. As the first article points out, the real gain of home processing is that each length of film can have individual treatment instead of being brought to a standard average. "When every stage of the photography is under personal control the cameraman is able to produce exactly the effect he desires—he can modify contrast, tone and depth so as to emphasise the emotional content of each sequence." But we do not judge your ability as a movie-maker by whether or not you do your own processing.

One reader, "Scotia," exposes a conspiracy against 9.5 mm., no 9.5 mm. films being shown at a certain exhibition because, according to the adjudicator, there were difficulties in arranging the projection. Certainly the range of high-powered 9.5 mm. projectors is very much more limited than in the 16 mm. class but, as he pertinently point out, if 8 mm. films can be projected to show a 6 ft. picture, then so can 9.5 mm. At two of the London shows of the "Ten Best" the only illuminant used for the 8 mm. was 250 watts and this for an 8 ft. picture.

If it can be done for 8 mm. it can be done for 9.5 mm.

Incidentally, the comparatively small wattage may explain the fact why another correspondent, while acknowledging the projection as a "remarkable feat," states that the film was very dim compared with the 16 mm. films. He also remarks that there was great difficulty in keeping it in focus. A reader from Belfast writes: "I have been reading a lot lately of the success of 8 mm. film, but among all the 'boosting' I have not seen mentioned one big disadvantage as compared with the other sub-standard sizes. I find the sprocket holes down one side render it impossible to obtain sharp focus all over the picture when projecting. The 'drag' on the sprocket side throws that side slightly out of focus. Such is my experience and I should be interested to hear your comments."

Sprocket Holes Not the Fault

Now our correspondent is blaming 8 mm. in general for a defect in a single piece of apparatus. Much of the controversy over 9.5 mm. has arisen from a like cause. The fact that there are sprocket holes on only one side of the film does not affect the argument at all, since the film should be supported in the gate properly. There are many projectors and cameras on the market, all of which operate quite satisfactorily, and all of which have a single claw and therefore pull down on one side of the film only. The trouble probably lies in the gate itself, which may be without sufficient tension to hold the film flat during projection. On the other hand, if a very wide aperture lens is used and it is very slightly out of focus, this would be a contributory factor.

And now we leave the supporters of 9.5 mm. to speak eloquently for themselves. In the next issue will be given details of the special class in the competition, announced last month, for amateur cine societies. This special class will have no concern at all with film gauges. 9.5 mm. will compete with 16 mm. and 8 mm. At least let us hope it will produce the results it is capable of yielding.

Your Last Chance to See the "Ten Best" Films

PUBLIC SHOWING AT WARRINGTON ON JULY 6th

WE have pleasure in announcing that a final performance of a selection of the *Amateur Cine World* "Ten Best Films of 1937" will be given at Warrington on Wednesday, July 6th. We regret that it has not been possible to accede to the many requests made for exhibitions of the films in other parts of the country. The show will be held under the auspices of the Warrington Cine Society and will be given at The Bell Hall, Orford Lane, Warrington. Performance commences at 7.30 p.m.

Admission is free. Tickets can be obtained from the Hon. Sec. of the Warrington Cine Society, Mr. P. Hughes,

9, Alexandra Street, Warrington, and Mr. J. G. Kirkham, 115, Winwick Road, Warrington. There is seating accommodation for 400, but bearing in mind the fact that seats for previous shows have all been taken within a few days, very early application is advised.

The following films will be shown: "Snaps," "Safer Beckenham," "Deepening River," "Where Can They Go?" "Day-Dreams," "Flood" and "Christmas." Souvenir programmes will be supplied gratis. Siemens projectors will be used.

● A COMPLETE SCENARIO BY ANDREW BUCHANAN ●

YOUR HOLIDAY

—Shot by Shot

EDITOR'S NOTE

HERE is a practical scenario based on a typical summer holiday. In order to introduce as much contrasting material as possible, a slender plot has been devised, for one half of a family prefers the seaside, while the other likes the countryside. It will be observed that a considerable amount of the script is devoted to the arranging of the holiday and revealing the conflict within the family. This is done to emphasise the importance of building up character and also to exemplify how simple occurrences can be interpreted amusingly on the screen.

The latter part of the film is left, more or less, for the reader to apply to any specific place he may visit, but an outline of approach is suggested which should prove applicable almost anywhere.

1. **L.S.** Garden. George sprawls in a hammock. One leg swings downwards. A cigarette dangles from his lips. His hair is a shining advertisement for brilliantine. He is gazing at a magazine. Turning the pages seems an effort. Hunched at the base of the tree which supports the hammock is Joan, his sister. She is a serious girl of eighteen, with pleasant features. She is busily writing. A pile of books surrounds her and a fox terrier lies asleep nearby. One immediately realises the fundamental difference in their characters.

2. **M.S.** George. Turning over magazine pages. The gentle swing of the hammock lends attraction to the shot.

3. **C.U.** Magazine. George's hand pauses as a picture of a smart seaside resort comes to view. His finger traces the words — DANCING — CARNIVALS — MOONLIGHT BATHING.

4. **C.U.** Joan. A slight frown appears on her brow as she writes quickly.

5. **C.U.** George. Camera at low level. Hammock carries his image in and out of picture. He is dreaming of a seaside holiday.

6. **M.S.** George looks down suddenly at Joan. He purses his lips, looks again at the magazine, then at Joan and scratches his head.

The lens setting in a case of this kind needs careful consideration, the meter reading needing to be interpreted for the effect it is desired to achieve.

IN view of the fact that a holiday anywhere is such a personal elastic affair, any attempt at providing a complete script to cover as many contingencies as possible for as many people as possible is certainly a most ambitious undertaking. But Mr. Buchanan has triumphed again. It is not, of course, suggested that you should follow it faithfully but, equally, you should not feel that it is of no use to you because you cannot call upon the services of people to take the parts of the characters in this script or because you are going neither to seaside nor country but to Switzerland. It provides a framework on which every movie-maker can build. And if you do use most of it as it stands you can give your film a cachet by a credit title: "Scenario by Andrew Buchanan," or, at any rate, "Scenario suggested by Andrew Buchanan."

Title. JOAN HATES SEASIDE RESORTS AND ALWAYS PLOTS WITH MOTHER.

7. **M.S.** Rose garden. Mother's bending figure is seen. Her features are invisible for she wears a broad brimmed straw hat.

8. **M.S.** Garage. Camera on ground facing open garage doors, bonnet of car faces camera. Father's

(Continued on next page)





boots stick out from beneath front axle.

9. **M.S.** Garage. Camera at side of car. Boots slowly withdraw. Father's head emerges covered with grease.

10. **M.S.** Garden. George slips off hammock. Magazine falls to ground, open. He looks at Joan, ambles out of picture, turning to look at her once more before disappearing.

11. **L.S.** Garage. Father has now extricated himself from the car. He is peering into the engine. George saunters into picture and leans against garage door.

12. **C.U.** Father turns his head and smiles at George.

13. **C.U.** George, with bored expression, says :—

Title. ABOUT HOLIDAYS, FATHER—I'VE READ OF A MARVELLOUS HOTEL AT SUNMOUTH—CAN'T WE FIX THINGS UP?

14. **M.C.U.** Father, scratching his head with a spanner and looking rather puzzled. He says :—

Title. BETTER ASK YOUR MOTHER.

14a. **M.C.U.** Shot 14 continued.

15. **M.S.** Garden. Joan tapping her pencil on her lip as she studies what she has written. She turns her head, casually, and notices the magazine.

16. **C.U.** Magazine. Half-open page flutters in the breeze. It reveals the page about Sunmouth.

17. **M.S.** Joan looking down and frowning. Then she looks up at empty hammock, turns in direction George disappeared, nods her head slowly, smiles,

You do not have to go so far in your home town to secure shots of this kind. The byways will provide an abundance of good material — chiefly for detail shots. 

Complete Script

(Continued from previous page)

jumps up and runs off in opposite direction.

18. **C.U.** Rose garden. The mother's hands pruning rose bushes.

19. **C.U.** The mother's feet in old gardening shoes.

20. **M.S.** Camera looking down at section of garden path. Joan's legs run past camera.

21. **C.U.** (Same as scene 19) Joan's feet run into picture and halt beside mother's feet.

22. **M.S.** Camera at low angle, placed in bed of roses, facing Joan and mother. She is speaking to the bending figure.

Title. MOTHER, ABOUT HOLIDAYS—CAN'T WE GO TO SOME OLD FARM MILES FROM ANYWHERE?

22a. **M.S.** Shot 22 continued.

23. **C.U.** Camera looks down at mother, who looks up at Joan. She nods and says :—

Title. WE SHALL!

24. **M.S.** Garage. Father is pushing car out of garage. George pretends to help. He is saying :—

Title. IT'S NO USE ASKING MOTHER—SHE SAYS SHE NEEDS A REST, AND YOU KNOW WHAT THAT MEANS!

24a. **M.S.** Shot 24 continued.

25. **M.S.** Father leaning on back of car staring at George and then he looks down and starts.

26. **C.U.** Rear car wheel. Tyre is perfectly flat!

27. **C.U.** Father—furious expression. He looks again in direction of George and mutters :—

Title. IF THERE'S ANY ARGUMENT WE'LL ALL STAY AT HOME!

28. **M.S.** Camera looking down to embrace flat tyre, father's feet and George's legs. Father bends down to examine tyre. George's legs saunter out of picture.

29. **L.S.** Rose garden. Joan and mother are silhouetted in foreground. George is seen in distance walking towards them.

30. **M.C.U.** Rear of car, father pulling punctured wheel off axle. He pulls too furiously and topples back with the wheel on top of him.

31. **M.S.** Garden. Camera behind George who is walking towards Joan and mother. He is now about twenty yards from them.

32. **C.U.** Joan. She looks up and sees George and cleverly anticipates the reason for his visit by shouting :—

Title. OH, GEORGE—WE'RE GOING TO A LOVELY OLD FARM—WON'T IT BE MARVELLOUS!

32a. **C.U.** Shot 32 continued.

33. **C.U.** Picture empty. George walks into it, scowling.

34. **M.S.** Embracing three figures. Joan grins. Mother looks up and says :—

Title. YOU AND YOUR FATHER GO WHERE YOU LIKE THIS YEAR.

35. **C.U.** George's face. The scowl vanishes and

for a Holiday Film

he looks at his mother with bewildered joy. Then he turns and runs out of picture.

36. **M.S.** Garage. Father juggling with tyre half off wheel. He is in a shocking muddle. George runs into picture.

Title. MOTHER AND JOAN ARE GOING TO A FARM AND WE CAN GO WHERE WE LIKE!

37. **C.U.** Father, beneath wheel. He doesn't care. They can all go to blazes. He says:—

Title. OH, BUNKUM—THEY'LL COME WITH US—YOU SEE!

38. **C.U.** Car wheels fill the screen. They drive slowly away. Camera pans up and embraces entire car. It contains only Father and George!

39. **M.S.** Front of house, camera on pavement. Mother and Joan waving goodbye to the men.

40. **M.S.** Camera within hall of house. Mother and Joan silhouetted on step. They enter hall and darken screen.

41. **M.S.** Car. Taken from front of car or rear of another. Father and George spinning along. Father looks interestedly at someone walking.

42. **M.S.** Camera on pavement. Car approaching. Attractive girl walking past—the reason for Father's interest.

43. **C.U.** Map. Map of Britain laid out on table. Girl's first fingers of both hands trace two journeys, leaving a given spot and travelling in opposite directions.

Title. THE CAB'S COMING AT ELEVEN, MOTHER.

44. **M.S.** Room. Joan folding up map on table. Mother, ready to go, is arranging cases, etc.

45. **C.U.** Car. Father and George driving along—shot from behind them—road in front seen between their shoulders.

46. **C.U.** Car wheels. They fill the screen. Camera pans up and discloses they belong to the cab, packed with cases, containing Mother and Joan. This cab is travelling in opposite direction to Father's car.

47. **M.C.U.** Father and George driving along. Right to left.

48. **M.C.U.** Mother and Joan in cab. Left to right.

49. **C.U.** Car wheels. They fill the screen and dissolve into locomotive wheels.

(Note: All the above shots are extremely short and present an abbreviated impression of two distinct journeys).

Comfort before all things. Shots of this kind will raise a laugh and they are quite easy to stage for oneself.

50. **M.C.U.** Mother and Joan in railway carriage.

51. **M.S.** Camera at carriage window. It captures a semi-blurred impression of countryside as train races along. This shot dissolves into another C.U. of the map. The girl's fingers traces *one* journey and comes to rest at a spot *away* from the coast. This again merges into a pleasant shot of a cluster

52. **L.S.** Farm. of farm buildings. Mother and Joan discernible sitting in a garden.

53. **M.C.U.** Farm. Mother and Joan. They are on the lawn in front of the farmhouse. Their tea is on a side table. Joan is pointing to the vast stretch of country visible from where they are sitting. She says:—

Title. SUNMOUTH IS ABOUT SEVENTY MILES AWAY—OVER THERE.

54. **C.U.** Promenade. Two pairs of legs in white flannels are walking slowly along. They pause.

55. **M.C.U.** Father and George, attired in blazers and barbaric scarves. George is pointing inland. The crowds passing by bump into his arm. He is saying:—

Title. MUDDLEM-ON-THE-NOD IS ABOUT SEVENTY MILES AWAY—OVER THERE.

56. **M.S.** Promenade. Father and George saunter on. A bandstand is on the left. Father strolls over and sits down in deck chair, nearby.

57. **M.S.** Farm. Joan rises and walks out of garden into country road. She pauses and looks round.

58. **L.S.** Countryside. Large flock of sheep grazing in field.

59. **L.S.** Seaside. Large flock of people chewing sweets, listening to band.

(Contd. on next page)



Your Holiday: Shot by Shot

(Continued from previous page)

60. **M.S.** Countryside. Joan walks on and over a stile.

61. **M.S.** Seaside. George walks through turnstile to band enclosure. Swarms of people are on every side.

62. **M.S.** Country. Mother asleep in chair in farm garden. Peaceful expression.

63. **M.S.** Seaside. Father asleep in deck chair. Crowd passing behind jerk chair frequently. He awakens each time. Camera pans down to disclose crowd of children playing noisily—trumpets, etc.

64. **M.S.** Seaside. George and attractive girl dancing in enclosure.



A scene from "Three Wishes" in the making—latest production of Hampton Amateur Movie-Makers.

65. **M.S.** Band. A picture which fills the screen with instruments.

66. **C.U.** Dancing. Dancing feet emerge in from the above shot.

66a. **Note.** Thereafter for 20-25 feet a medley of shots symbolising the typical seaside holiday—short and sharp, linked by the faces of George and his father, separately and together. Diving—swimming—eating—dancing—crowds—waves—girls—more music and so on. The last shot is of waves again and is prolonged.

67. **M.S.** Waves. Gentle ripples, carried on from above shot. The camera pans slowly up and we see the water is not the sea, but a large lake, and Joan is sitting by the water's edge, reading.

68. **M.L.S.** Country. Camera in low position reveals fine old timbered houses. Panning slowly down it discovers Mother studying them.

69. **M.S.** Seaside. On the verandah of a fashionable hotel, seated at dinner with an alluring girl, is George, in dinner clothes. He is the complete screen hero.

70. **M.S.** Seaside. Rear of Father's car. He is

dressed smartly, smoking a cigar and talking exaggeratedly to a man and woman in evening clothes. He leans on the car and his eye wanders down—then the look of horror—the back wheel is flat.

71. **M.S.** Country. The street of timbered houses—reverse angle. Joan has joined her mother, who is saying,

Title. FARMER JONES IS DRIVING TO SUN-MOUTH TO-MORROW AND COMING BACK THE DAY AFTER. WE'LL GO WITH HIM AND SURPRISE YOUR FATHER.

71a. **M.S.** Shot 71 continued.

72. **C.U.** Country. Joan, looks doubtful.

Title. ONLY FOR THE TWO DAYS THOUGH, MOTHER.

73. **M.S.** Mother nods her head. Dusk has fallen. Their figures are dim. They are walking slowly away down the street. Fade out.

74. Fade in **M.S.** Seaside. The side of a fishing boat. Waves lap around it fiercely. It is raining.

75. **L.S.** A sturdy fishing boat at sea. Figures in oil skins are huddled together.

76. **C.U.** George, looking miserable, in oilskins which are too big, sits in the rocking boat. His father is next to him smoking a pipe and nearly as miserable.

77. **M.S.** The storm-swept sky—from the boat.

78. **C.U.** The smiling face of a fisherman, who is highly amused at the misery of the two holiday-makers.

79. **M.S.** Father and George. The latter moans :—

Title. WONDER HOW MOTHER AND JOAN ARE GETTING ALONG ?

79a. **M.S.** Shot 79 continued.

80. **C.U.** The fishing boat—rocking still more.

81. **M.S.** Camera at a high level. George stands up for a moment. The boat rocks madly. He loses his balance . . .

82. **C.U.** The side of the boat. His oilskin clad figure slips past camera into sea. A mighty splash.

83. **M.S.** Garden. Joan tipping George out of hammock. He falls with a thud. She laughs and says,

Title. WAKE UP GEORGE, FOR GOODNESS SAKE—YOU'VE BEEN SNORING FOR HOURS.

84. **C.U.** George seen from camera in high position. He is utterly bewildered.

85. **M.S.** Camera is low. Joan's head against sky. George's just below her.

Title. TEA'S BEEN READY FOR AGES—OH AND WE'VE FIXED UP THE HOLIDAYS !

86. **M.S.** Reverse angle to 85. Joan is pulling George to his feet. She continues to talk.

Title. WE'RE ALL GOING TO AN OLD FARM-HOUSE MILES FROM ANYWHERE. ISN'T THAT MARVELLOUS !

87. **C.U.** George. Relief spreads over his features. He grins feebly and says : "Rather !" (no title).

88. **C.U.** George. Blank and relieved. Joan's fingers enter and catching his nose, pull him out of picture.

A Search for Film Quality

Film stock and apparatus have improved enormously of recent years but not every amateur secures the high quality they will yield. If he does not, says our contributor, it is his own fault—and proceeds to indicate how to obtain that quality.

By STANLEY W. BOWLER
A.R.P.S.

A red filter invariably produces an impressive effect in a still photograph, but, as far as cine films are concerned, remember that a heavily-filtered shot may be difficult to fit in without being too conspicuous.



TO-DAY only the most accommodating would tolerate the poor film quality that a few years ago we thought was so very pleasing. Emulsions, cameras and projectors have improved remarkably, but even so, many of us do not get the quality that we might. But it is our own fault. In our search for quality, probably one of the biggest problems with which we have to deal is that of contrast, whether it be that there is none in the original scene or whether it is that the original scene is excessively contrasty, i.e., the original scene may be 'brilliant' or 'flat.'

Camera exposure can play a big part in the rendering of such scenes, for over-exposure will tend to lessen the overall contrast and under-exposure to accentuate it still further. Where a scene, such as an exterior lit entirely from the front or the camera position, is obviously 'flat' although it may be intensely lit, careful choice of filters when shooting will alter the values and increase the contrast. The choice of film stock will also play a major part in the rendering of contrast; a slow orthochromatic or slow panchromatic emulsion will tend to increase it and a high speed super-sensitive panchromatic emulsion to decrease it, since the contrast value of the emulsion comes into play.

'Contre-Jour' Shots

The overall contrast of a scene can be varied by the cinematographer merely by the simple operation of the alteration of the viewpoint. The scene which is entirely front-lit and of low contrast has already been mentioned; its opposite extreme is the hard back-lit scene, where the contrast is very high. The 'contre-jour' shot is usually very effective and a great favourite on account of its greater brilliance on the screen. To be a success, though, the exposure for such a scene must be carefully ascertained otherwise the brilliance may be entirely lost

either in muddy high-lights (under-exposure) or in high-lights which are completely 'burnt-out' and without detail and shadows which are not dense enough to throw into relief the back-lighting effect (over-exposure). This is one of the many occasions where the Smethurst system of high-light exposure comes into its own, since it is possible to arrange that the brilliance of the scene is retained by putting the high-lights on the correct part of the characteristic curve of the emulsion every time.

Anti-Halation Backing

Most modern films have a good anti-halation backing of one kind or another and thus they permit of the obtaining of such 'contre-jour' effects with relative ease with the avoidance of halation troubles. However, slight light-spread may sometimes be very effective provided that it is under control, and this desire for light-spread is no advocacy of the omission of the anti-halation backing. The great advantages of the latter far outweigh the artistic merits of the former, particularly when it is realised that it is still possible to obtain these 'halo' effects at will.

The possibilities of the diffusion disc on the camera lens are far too rarely made use of and the deliberate introduction of this effect can be very effective on such shots as, say, a fluffy blonde head in close-up with strong back-lighting. The professionals use it to advantage, why not the amateur? It is not so difficult. There are times when an excess of contrast can be very disconcerting, such as when a hat-brim casts a deep shadow, or when strong features are similarly affected. In such cases it is very necessary to lift the shadows and reduce the contrast in order to get the best effect from the subject being shot. This is where the reflector comes into its own—again, the professionals use it, why

not the amateur? There is no need to carry about cumbersome reflectors such as the professionals use for this purpose, for a sheet of newspaper will do the trick almost as well.

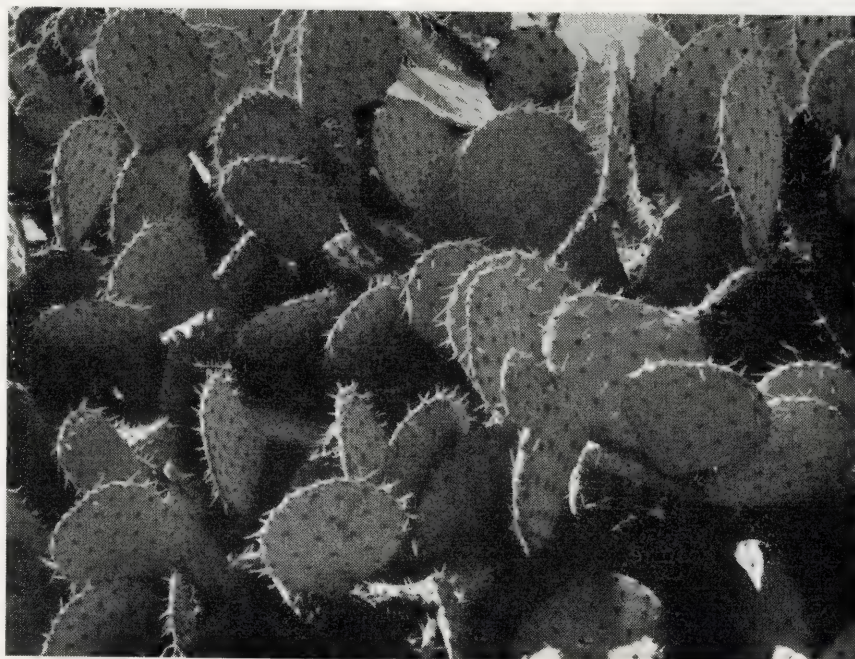
When working in colour the question of contrast becomes of paramount importance, since most colour films, whatever the system, are definitely limited in contrast range and for this reason 'flat' lighting is advocated when working in this medium. Colour films, too, are limited in exposure latitude, so that a fair degree of accuracy is necessary in the estimation of the optimum exposure for each scene in order that a consistent colour match shall be obtained throughout any one sequence. If, therefore, the high-lights of a subject require a certain exposure and the deepest shadows (such as are found in a strongly back-lit scene) require an exposure many times greater, one or the other must suffer. Although it is preferable to have the high-lights correctly exposed (and this will probably be arranged for), the shadows will of necessity be muddy in appearance and the colour will be degraded.

Degradation of Colour

The mention of the degradation of the colour of the photographic image also applies to black-and-white, only in the case of black-and-white the degradation is monochromatic in character. This question of the 'colour' of the photographic image is almost always bound up with the question of camera exposure and inaccuracies which are corrected in compensated processing. In order to obtain the maximum of projectionable results from any given length of film, the laboratory, very naturally, modifies the processing to this end.

However, it will clearly be seen that if a certain set of standards in processing will give a certain image colour, any deviation from these standards will affect the image colour to a greater or lesser degree according to the extent of the inaccuracies in the original exposure. If the faults in exposure are consistent throughout

After a shot of someone looking or feeling very bothered and uncomfortable, a shot such as this, as a commentary on her feelings, would be amusingly apt.



the whole length of film, the variation in image colour from any given standard will be consistent and the variation will be less noticeable, but if the faults in exposure vary throughout the length, then the variations in colour will be similar and the effect will be much more noticeable.

A Search for Film Quality

(Continued from previous page)

One of the advantages of neg.-pos. film is that it is possible to obtain from several laboratories a positive print with a lavender base; the lavender base, during projection, tends to correct for the yellowness of low-efficiency projector lamps—although the difference is, perhaps, not so noticeable when very high-power high-efficiency light sources are used.

Film Speed and Lamp Brightness

It has been said that the speed of the film is a function of the projector lamp brightness—and although this assertion may appear a little obscure, it is not without truth. The clue to its meaning lies in 'print density.' Two examples, opposite in character, will serve to illustrate this point. A powerful projector will be capable of giving an appearance of good quality with a dense print, i.e., with a film which has been under-exposed and this in turn means that for an apparent similarity of image brightness on the screen the film may be treated as being faster.

However, with a projector which is only fitted with a weak lamp, a light print is required, i.e., the film must have been over-exposed to this end and this again means that to attain this desired brightness of image on the

screen, the film must be treated as being slower in speed than it really is.

From a consideration of the image on the film we turn to a consideration of the image on the screen. Cleanliness in projection is just as important as cleanliness in shooting and it is often very surprising to find that a man who is scrupulously careful over the state of his camera gate will cheerfully tolerate a projector gate that resembles nothing

so much as a packing gland, so full is it of oil and fluff.

Oil is a necessity in many places on a projector, but the gate does not work any better for its presence—apart from the fact that oil is also transferred on to the film and when the film is spooled up the oil spreads in between the adjacent layers on the spool and gives an exceedingly unpleasant smeared effect when next it is projected. There is only one remedy and that is to clean both the projector and the film so that neither can transfer the accumulated oil either on to each other or on to the next film to be projected on the same or on another machine.

Lamp Position

Another point over which care should be taken is that of the lamp position—although most projector lamps are of the pre-focussed cap type, it still does happen that the mounting of the lamp-holder may move slightly out of its optimum position. The fact that this has taken place is usually shown on the screen by colour fringes when the projector beam is allowed to fall on the screen with the projector running without any film in it. The necessary adjustments can easily be carried out by removing the projector lens and focussing the coils of the projector lamp by means of an ordinary magnifying lens. The coils should be so arranged that the spaces between the real images of them are filled with the reflected images from the mirror in the lamp-house. Most projector manufacturers, in the instruction manuals provided with the machines, give details of the methods of carrying out the above focussing operation.

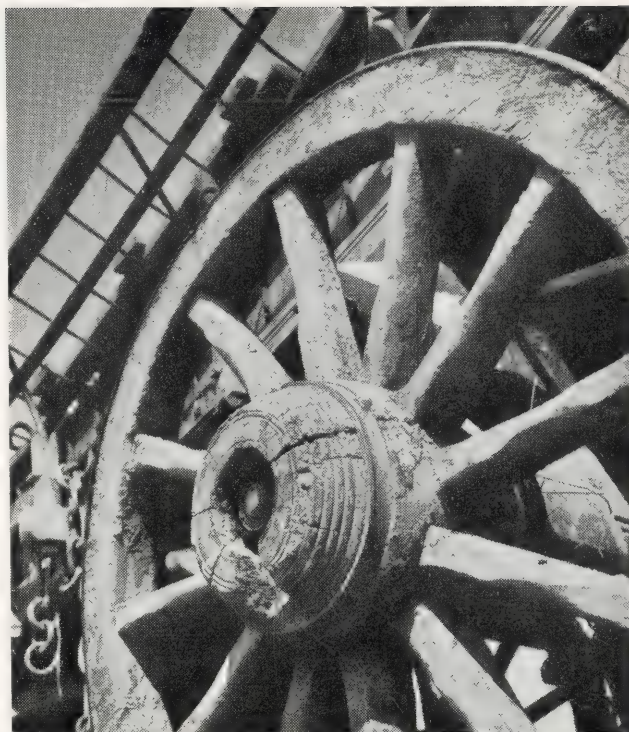
It has already been mentioned that a powerful projector fitted with a high-power lamp and a large-aperture optical system will be capable of projecting a dense print with an intensity on the screen comparable with an average projector and an average print, or a weak projector and a light print. It is strange that the corollary of this is not realised, i.e., that a powerful projector and a weak print are a bad combination. Either end of the scale is unpleasant and trying to the eyes of the audience. While a high-powered lamp is an obvious advantage, it must be remembered that super projectors were introduced for specialised purposes, such as shows in large halls, etc., and are not primarily intended for home use, and the employment of these projectors in very small rooms tends to affect adversely the quality in the image on the film—however good in the first place.

Screen Intensity

It is difficult to define the proper intensity on the screen, but the selection of a projector is really a matter largely of common-sense.

With a 'normal' projector, i.e., one that is suited to the size of room and type of screen and a normal film, the best average results should be obtained—but these results can again be marred by projection under adverse conditions. The conditions about to be enumerated nearly all depend upon things which would be able to be controlled with a fair degree of ease and all of them affect the real or apparent contrast of the screen image.

A good black border or very dark grey or brown border to the screen will enhance the brilliance of the



Since detail shots show the subject close up they should be held only for a short while on the screen. Particularly is this the case with detail shots of inanimate objects.

screen and help to retain an illusion of watching the real thing happening instead of make-believe. A dark room will keep the proper contrast of the screen image, whereas a light room will destroy the contrast by lightening the shadows in the image on the screen. On the other hand, a smoke-filled room will, with its hazy atmosphere, also destroy the contrast by causing the white portions or high-lights to be veiled in just the same way as will an under-exposed or dense print.

Behind the Screen

The mechanics of film production are described by the people best fitted to talk about them in "Behind the Screen," edited by Stephen Watts, film critic of "The Sunday Express" (Arthur Barker, 8/6). Sixteen well-known authorities discuss their work in the making of films. Hunt Stromberg, of M.G.M., tells about the work of the producer. George Cukor, who directed "David Copperfield" and "Romeo and Juliet," contributes the chapter on the Director. Francis Marion, one of the best known of Hollywood's scenarists, deals with script writing. Margaret Booth, equally famous for her cutting, has some pertinent things to say about this highly important craft. "My own opinion," she writes, "is that courtroom scenes are hardest to edit. There are many important factors to be played up—judge, jurors, witnesses, plaintiff, defendant, spectator. Each must be given its exact amount of dramatic significance."

Other contributors include Leslie Howard and John Barrymore on acting and Lee Garmes (whose beautiful work in "Zoo in Budapest" will be remembered) on photography. A most interesting book. The fact that it may contain a certain amount of information of which the student of Cinema may already be in possession does not detract from its value as a well-compiled survey of the intriguing processes of film production.

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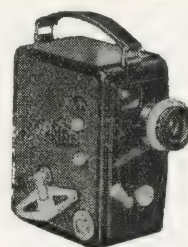
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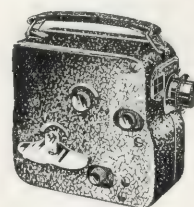
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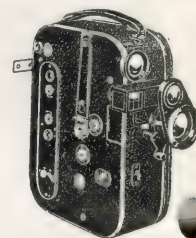
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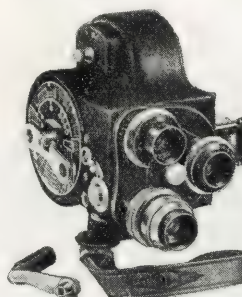
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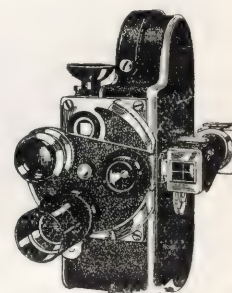
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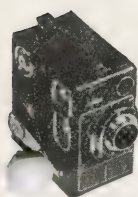
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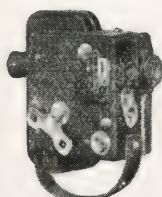


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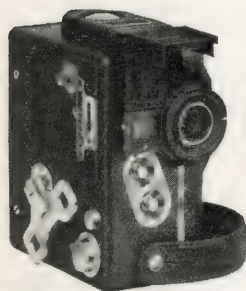


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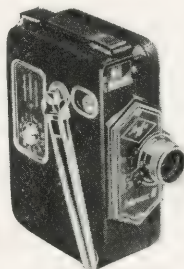


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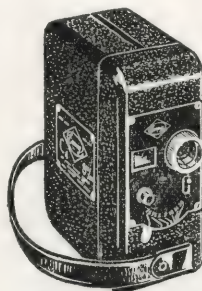


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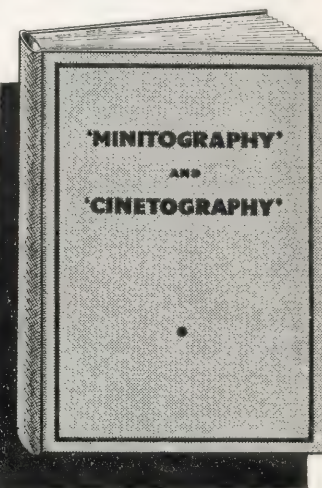
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Fig. 1.



Fig. 2.



Fig. 3.

Typical subjects which call for careful judgment in exposure. They are analysed in this article. Fig. 1 shows a stage scene within the compass of 8 mm. pan stock. Fig. 2 illustrates wide range of contrast. Fig. 3: effect of exposing for the distant view.

Exposing

8 mm. Film—Colour and

Monochrome

SHOOTING by artificial light means different things to different people and it will be as well to clarify the position by sub-dividing this section of our subject into a further two heads—(i) artificially lit subjects without photofloods and (ii) with photofloods.

To deal with the first sub-division in anything but general terms is somewhat difficult; so much depends upon the particular circumstances of the scene that it is a matter of trial and error to find out the exposure to be given. However, once you have found out the brilliance of illumination necessary for a particular stop you will have little difficulty in the future. In fact, with the class of work referred to there is in fact very little trouble to be encountered at all (in regard to exposure) after a few preliminary trials, so that with but slight experience judging artificial light exposures becomes easier than judging daylight.

Stage Photography

Since our shutters give an exposure of roughly one-thirtieth of a second per frame and our films are all of lower speed than the popular still films, it will be understood that it is not yet possible to attempt shots of the true candid camera type, working under normal natural lighting conditions. When, however, the lighting is above household standard, as is the case with stage photography, then the 8mm. enthusiast can make a successful attempt at shooting the subject he desires. I have taken films under natural stage lighting conditions on 8mm. employing an $f/1.9$ lens at full aperture and with super-pan film.

It should not be forgotten that there is an 8mm. super-pan—it is made by Gevaert and will yield excellent results. In some cases it may be possible to do stage filming with, perhaps, an $f/3.5$ lens. The average strength of lighting of the subject on which I used the $f/1.9$ lens was roughly three to four times that of ordinary household illumination. These figures are naturally very approximate, but nevertheless they will give you a slight guide when you attempt such shots yourself.

Fig. 1 shows an act in an ice skating exhibition. This

This is the third of the series designed to explain the technique of 8 mm. filming and to indicate to what extent it differs from that of the other gauges. The first two articles (May and June issues) dealt with shooting.

By ERIC F. IMPEY

class of work presents no difficulty even with a relatively low speed film like Kodak 8mm. pan. You should wait for a turn which is illuminated by the arc lights and then, using Kodak or Agfa pan film, a stop of $f/1.9$ or $f/2.8$ will be quite sufficient (depending upon the power of the arcs at the particular place). A point to be mentioned in this connection is to note that the natural light of the arcs is being used. Coloured gelatines are frequently employed for effect and when this is the case the actinic value of the illumination is very considerably reduced.

While particular reference is made to skating exhibitions you will, of course, appreciate that these remarks will apply wherever arc lighting is used and for comparison I would add that in the picture in question there are in use two effective arcs and two others at rather more than double the distance using gelatines.

In the classes of work just discussed it is as well to remember that as exception to the rule given last month in connection with daylight exposures, here it is better to use the larger stop when you are in doubt as to the best one to use as under-exposure will clog the shadows to too great an extent.

Having dealt briefly with subjects of the non-pre-arranged type we pass to our second sub-head—artificial lighting with photoflood lamps. It is not my intention to deal with the arrangement (i.e., composition) of your subjects for there are plenty of articles available in earlier numbers of *Amateur Cine World* which fully cover that aspect of the matter and it will be only my

purpose to deal with questions of exposure and other details arising immediately therefrom.

At the present time there are black and white films for 8mm. cameras in three different speed groups and in order to simplify the question of exposure as much as possible, I have set out below a short table of exposures with a reference in the heading to each film group. From the table it will be noted that the effective distances for judging exposure are those from the lamp(s) to the subject and not those from the camera to the subject. The apertures set out below are on a progressive scale, so that if a stop number is placed between two distance figures, the correct distance for the lamp(s) is half-way between the two.

Film Groups

1. The table gives a direct reading for Kodak 8mm. pan film.
2. For Agfa 8mm. film use half a stop less than table figure.
3. For Gevaert 8mm. Super-pan use two stops less than table figure.

No. of Photoflood lamps in metal reflectors	Apertures							
	Distance in Feet—Lamps to Subject							
	3	4	5	6	7	8	9	10
1	2.8		1.9		1.5			
2		3.5	2.8		1.9		1.5	
3		4.5	3.5	2.8			1.9	1.5
4	5.6	4.5	3.5		2.8			1.9

These figures are all based upon the assumption that the subject is of not more than medium tone. For dark subjects, open up one stop. Note: Not more than 4 photoflood lamps should be included on one 5 amp. circuit.

While this table will be of assistance to the beginner, it necessarily omits a great deal and therefore for subjects requiring illumination of a more intricate type you are recommended to obtain a special calculator such as that included in the *Amateur Cine World Diary*.

When you use a photoflood lamp in a metal reflector you will notice that a wide beam is thrown with a very intense central portion and that the intensity falls off rapidly towards the edges of the beam. In placing the lamps care should be taken to see that the very intense central disc does not fall on the light portions of the subject (the face of a person, for instance) or they will be lacking in detail through being partially burnt out. Let the most intense light fall on the darker parts in order to lessen the contrast range as much as possible.

In the case of portraits, use should be made of reflectors to lighten the shadows under the chin, etc. An open newspaper will be sufficient and can be held by a friend in such a position as to throw back some of the light towards the shadowy parts.

In the table above, where more than one photoflood is specified, it is not intended that their rays should be superimposed one upon the other so that all their central intense rays fall on top of one another. They should be arranged so that these central rays

Just a cat and some tiles, but cats are popularly associated with tiles and this shot suggests many attractive treatments.

fall side by side or one above the other in order to cover the whole area with one intensity of light, so far as is possible.

Practically all scenes with a human subject can be improved by back-lighting—that is, by placing a lamp behind the subject with its rays so directed as to add a fringe of light to the edges of the subject (or part of it). This lamp should not be calculated as one of those illuminating the scene as it does not perform that purpose at all. The result of back-lighting is to pick out the subject from the background and to give a sense of depth to the picture so obtained.

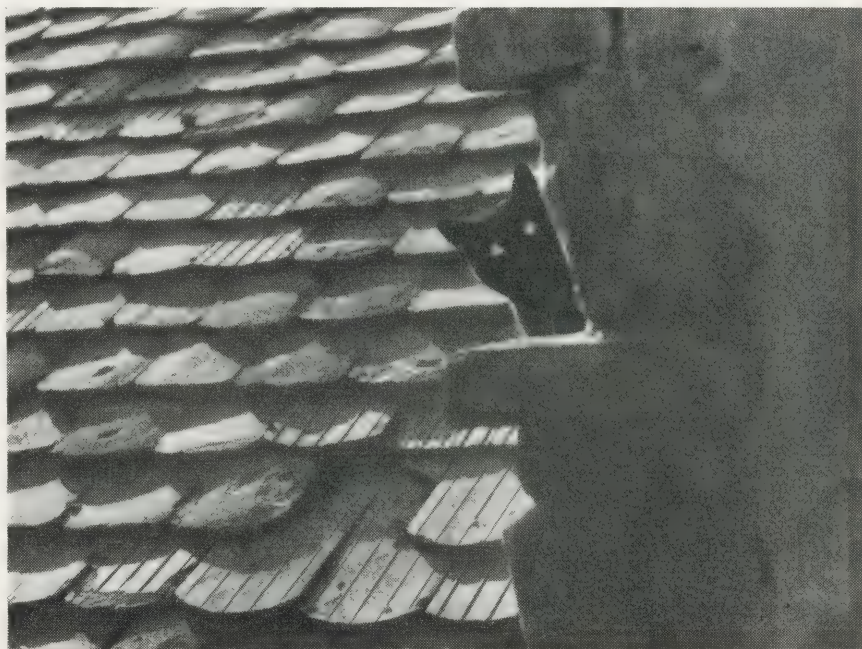
Finally, it should be observed that the finished result of a film shot by artificial light is always more contrasty than it appeared at the time of shooting, hence it is most important to see that all the shadows are well illuminated or there will be a complete blackness there to upset the intended result.

Filming with Kodachrome

Kodachrome is the same in 8mm. as in 16mm. as regards speed, colour sensitivity and the like, hence what has been written generally on the subject on previous occasions applies equally well to either film width; it therefore only becomes necessary to draw attention to one or two points of special significance. First and most important of all is the fact that owing to the greater magnification that 8mm. film receives in the ordinary way, it is essential that each shot shall be as sharp as possible if a perfect screen image is to be obtained.

Sometimes the user will notice a lack of definition which is definitely not due to incorrect focus and this is usually caused by the very fact of its being in colour. In reality the same softness of focus would be present in a black and white shot of the same subject but there it would be less noticeable owing to the fact that the colours are rendered in tones of grey.

(Continued on next page)





This effect is particularly noticeable where there are small patches of colour at considerable distances from the camera and for this reason you will find it best to have your subject within a 25 feet limit and to see that your subjects and backgrounds are not composed of small patches of bright colour.

It is essential to see that you do not have background colours of greater strength than those in your main subject or you will find the interest divided between the true subject and the bright colour in the background. Out of focus colour is not pleasant to look at so that it is best not to throw your backgrounds out of focus unless they are of a nondescript type without hard colours.

Effects of Incorrect Exposures

If you have no exposure meter, work closely to the table included with the roll of film, while even if you have a meter a certain amount of experiment will be necessary in order to find the best speed figure to adopt. Some people prefer the richer than normal colours achieved by slight under-exposure while others prefer the pastel shades obtained by over-exposure. It is advisable to bear these factors in mind in any event, as use can sometimes be made of them. In fact, the pastel shades can produce some very beautiful effects and have much of the appearance of paintings in water colours. About half a stop either way will achieve the necessary richness or softness. The Smethurst Highlight meter seems to be far and away the most accurate for colour work and its use is to be recommended.

Fig. 2 shows a subject of wide contrast range but which will nevertheless give a good account of itself in colour. As you will note, the sun in this picture is facing the camera, its actual disc being concealed by the right hand buildings. In practice this style of shot is frequently found in towns and when shot on colour film it often looks better than did the scene itself owing

A subject that is 'made' by the foreground interest. Without the overhanging branches and the shadows cast by them the shot would have been scarcely worth taking.

to the unnatural increase in contrast, for you will understand that you have to expose for the shadows of the scene and to leave the high-lights to look after themselves. This results in the high-lights being burnt out to a greater or lesser extent, according to the intensity of the sun, but owing to the relatively small area of sunlight the effectual and necessary detail of the subject has not been lost. Try this type of shot and I am sure that you will be pleased with the result.

Exposing 8 mm. Film

(Continued from previous page)

Exposing for Distant Scenes

Fig. 3 is a typical holiday shot and one which colour definitely enhances. The reason for its inclusion here is to draw attention to the fact that in cases of this kind you should expose for the distant scene. The foreground is actually over-shadowed by trees and a straight meter reading would give a larger aperture than is necessary for the background. The effect of exposing for the background would be to darken the foreground somewhat and thus throw up into greater relief the true subject, the correctly exposed background.

The same general rules apply to Kodachrome by artificial light as by daylight; in particular, strong lighting contrasts are again to be avoided. As regards the Type "A" film, no more need be said than that it is intended for photoflood work and that full exposure details will be found in the package. Our first illustration was shot, you will recall, by arc lighting and as this approximates fairly closely to daylight, it is better to use normal Kodachrome for that class of work. Normal Kodachrome is the same speed as Kodak 8 mm. pan film and can therefore be exposed at the same stops.

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However, in trying to estimate the worth of sound as against silence, we must beware of thinking in terms of any particular sound films that we may happen to have seen lately: we must try instead to imagine the best type of sound technique that is possible.

What is the Ideal Sound Technique?

Thus we shall avoid saying sweepingly that sound as such is bad, just because we may happen to have seen a few (or even many) bad examples; and equally, if we do accept the sound film in general as a necessary development we shall avoid thinking, because we have seen several films in which dialogue predominated, that sound simply means masses of dialogue and that any type of film which cannot provide so much dialogue is accordingly of no use.

What, then, is this ideal sound-technique which we are after and how does it help us? Briefly explained, the new technique is—and we should now be able to see—something which neither minimises the power of the sound-track for the sake of preconceived theories, nor exaggerates it out of all reasonable proportion.

It makes full use of its powers, by means of sound-effects, music, commentary and dialogue, too, but for all that it does not pretend simply to imitate the stage, the radio or even television—which last often has quite different purposes, being a transmissive medium rather than a constructive one.

The most misleading of the three media mentioned is, of course, the stage. But you have only to consider the experiment of the 'avant-garde' theatre (which has been greatly influenced by the cinema) to realise

VIII. THE AUTHOR SUMS UP

This is the concluding article of the series, which has dealt with the meaning of action, the subjective and the objective, contrast, continuity and the silent non-fiction film.

By A. VESSELO

the gap between the sound film and the traditional stage. The traditional stage has a number of artificial conventions of time and place which the film, silent or not, cannot possibly follow and the 'avant-gardists' are trying to get beyond some of these conventions by using the plastic methods of the screen. If the sound film were merely a sort of appendage to the traditional stage these experimentings would have no basis.

The fact is that so long as we retain the pictorial element in films at all, it refuses to be subordinated, if only because human vision is quicker and more sensitive than human hearing; and while the introduction of sound takes a considerable load off the picture's shoulders it does not, or should not, alter its main form. All dramatic art is selective and a great part of film-selectivity must still operate through the visual camera's powers of concentration, emphasis and movement, discovered in the days when the film could not speak.

When the sound-track is allowed to run away with the interest we are liable to get the chaos of a film where commentary and picture, for example, clash badly; or the equal chaos of the 'Queen Mab' speech in *Romeo and Juliet*, where the director obviously had not the faintest idea what to do with his camera while John

Barrymore was talking.

The amateur silent film maker is learning in the best possible way how to use the methods that the film offers. He has to achieve clarity of meaning and continuity of theme by means, nearly all the time, of concrete images:

(Continued on
next page)



Revealing little cameos of this kind, evidence of the cameraman's perception, give that 'human' touch so desirable if the film is to hold the attention.

The TRUE PLACE of the SILENT FILM

(Continued from previous page)

although there is no reason why he should avoid sub-titles (amateurs occasionally go too far in trying to make



Members of the North East Cine and Dramatic League shooting a scene from their current production.

do altogether without words), yet his sub-titles, to be successful, must be neither too long, too numerous, nor too 'literary,' or they will destroy the flow instead of assisting it.

By constant study of the means at his disposal he will learn to give to the pictures themselves all sorts of subtle shades of meaning and to put them together according to an exact scheme. In doing all this he will not be wasting his time, for, as I have shown, the sound film, too, is still compelled to tell its story in concrete terms, talk or no. At the same time, he will actually gain by not having talk, for he will thus be bound to study the potentialities of the camera.

Many amateur clubs do film-plays. The chief value of these is probably the opportunity which they give for learning to handle human material, an aspect of direction the importance of which cannot be exaggerated. Now, however much dialogue an actor has to spout, you still cannot avoid having to look at him as he spouts: indeed, the longer he spouts the more you have to look at him. The actor's facial expression, his gestures, his bodily movements are right in front of you all the time and most of the time in such close view that all sorts of details which distance obliterates on the stage become significant.

The resemblance in technique here between silent films and talkies needs little emphasis. Nevertheless, it is worth adding the example of so finished a craftsman as Lubitsch. The best Lubitsch films contain plenty of witty lines, but nine-tenths of the effect of these lines (usually quite short ones) is due to the manner of their delivery and to the intimate gestures and outward

reactions of the particular characters as revealed by selective camera-work. Every flutter of an eyelid has value, similarly every slight vocal inflection has its deliberate place.

Thus the amateur film-play, apart from the amusement it may provide to the makers, can serve the highly desirable purpose of training the film-sense. More than this, it cannot do, since the amateur in this field is competing, consciously or unconsciously, with professionals whose wider resources and experience he cannot hope to attain. Indeed, the attempt to acquire a professional manner much too often leads to an emulation of the professionals' worst 'box-office' vices.

Forgetting the Box-Office

But there are other fields where these restrictions do not apply and where the absence of sound is a minor loss so long as the technique employed is otherwise up-to-date. The amateur can find plenty of scope in the making of public-record films of important local events, of social propaganda films (such as the Beckenham and Salford safety first films), or of short expository films dealing with the processes used in certain industries (in which case he should know the process thoroughly before beginning).

Films of this kind are, for obvious reasons, rarely shown in ordinary entertainment programmes, but that is not to say that they cannot find audiences—in schools, institutes, local halls and so on—and there is in fact an increasing demand for them.

The most skilful of the sound films at the cinemas will always repay study and analysis on the lines I have tried to indicate; and finally, those who attended the presentation of the *Amateur Cine World's* 'Ten Best' will have an idea of what can be done by means of carefully worked-out sound and musical accompaniment to films



A scene from Parkstone A.C.C. current production, "A Night at the Cedars," in the making. It is based on an "Amateur Cine World" scenario.

that have been made silent. Some clubs already do this with good effect and it is a practice which deserves encouragement; but note that the accompaniment must be expertly chosen and matched up with the picture.

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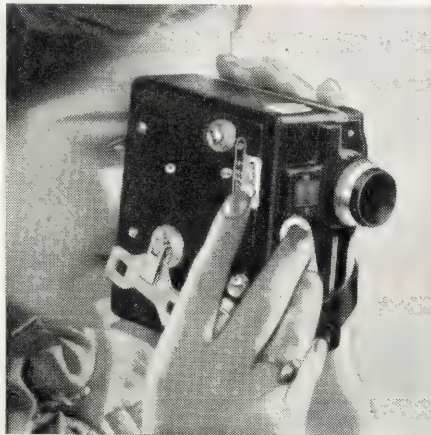
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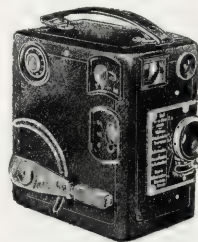


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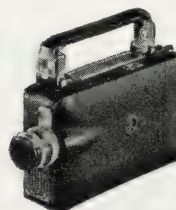
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SHOOTING LIONS IN SCOTLAND

I HAVE been privileged to play a part, albeit a very small one, in the preparation for the mighty Empire Exhibition at Glasgow, and am planning to spend a week of my holidays at Bellahouston Park, as I am convinced that this is the absolute minimum of time in which justice can be done to this really magnificent collection of exhibits.

A miscellaneous collection of shots embracing varied subjects such as pavilions, crowds, fountains and avenues will not be half so interesting as following the adventures of a party of people in their tour of the grounds. The human touch is very valuable, and the film would gain considerably in entertainment value if, say, the party included a small child who was frisky and full of spirits at the beginning of the film but who gradually got tired until at the end his, or her, dragging footsteps (taken in close up) helped to indicate the vast distance covered in moving through the grounds and buildings. Although the visit may spread over several days it is advisable to assemble the shots during editing to represent the film as showing one visit, unless, of course, a very long film is made.

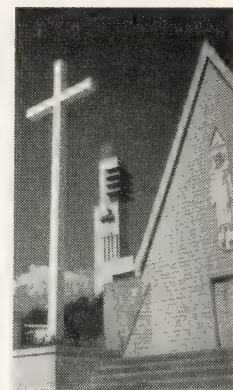
A Use for the Titler

The use of a diagram which can be fixed in the titler, showing a plan of the Exhibition which fortunately fits nicely into the frame size, would be useful in several ways to hold the film together. The buildings are marked with large signs and decorative murals and direction notices are common along the avenues, so that shots of them can take the place of sub-titles to a large extent, but they will not obviate the need for them entirely. For instance, only a sub-title can easily convey the fact that the Palace of Engineering is as large as Trafalgar Square. A comparison of this kind is more significant than merely quoting the size in square feet. The fact that Bellahouston Park was, as late as last year, a municipal golf course is sufficient excuse to use it as a continuity theme and to plan the visit as a round of golf. Titles referring to the various buildings could be on the following lines: "... approaching the ninth ..."; "A view down the fairway" (looking along Kingsway); "A brassie shot" (the brass band playing in the bandstand near the lake in the Colonial Section), and of course, "... the 19th hole ..." would show the party partaking of refreshments; "Bunkered at the 13th" might show the party's progress held up by a rather stout lady in a round doorway, and "on the green" could show them seated on the grassy slopes of the hill leading up to the Tower.

The remarkable Tower of Empire will, of course, be featured, but there are many smaller towers that might provide a continuity link. Imagine a member of the party, preferably a small boy, continuing to point out a tower every time one is sighted, and then adding up

Making a Film Record of the Empire Exhibition, Glasgow.

By R. M. KAY,
B.Sc. Tech.



*An interesting shot taken
in the Exhibition grounds
by the author.*

on his fingers the number that have been spotted. This sort of thing causes amusement at first, but should not be kept up for long. Following a title such as "Exhibits have been brought from all over the globe," one could show a series of shots of actual globes, for there are quite a lot of them. The largest is that in the Palace of Engineering; it is continually revolving. I feel sure that the lighting in this building on an ordinary bright day will be sufficient for an $f/3.5$ lens since the sun simply streams in through the glass roof. In the same way one could say: "These were brought by all manner of ships" and proceed to show a comic series of boats such as the "Staybrite" launch which is situated just east of the Palace of Engineering; the prow of an adjacent ship complete with mast and rigging which forms the booth of the British Sailors' Society; even a view of the novel "Atlantic" restaurant, shaped like the front of a ship, could be included.

A Light Filter Advisable

Use a light filter if there is a strong blue sky, as most of the buildings are in light colours, and should be made to stand out against the sky. But, of course, colour film will provide the best opportunities.

Bear in mind the value of contrast. In reviewing the statues on view (I have in mind the making of as many exterior shots as possible) we might say: "We saw light-weights and heavy-weights," showing the dainty nymph in front of the Concert Hall contrasted with the solid Amazon in front of the Canadian Pavilion, and then add "... but the real knock-out was this!" and show one of the weird futuristic figures in front of the building for Coal Utilisation in Home and Industry.

Shooting the fountains at 32 f.p.s. will give them added grace and grandeur.

Don't forget that every shot in your exhibition need not be made in Bellahouston Park. I had thought of ending the film with a shot of the Tower silhouetted against a glorious sunset, taking this from a point in Dumbreck Road which joins Mossspark Boulevard and Paisley Road West on the east of the exhibition. However, if I take some night shots I ought to include one of the tower floodlit and this could easily be done by mounting a still photo of the subject (cut from a magazine) in the titler, and waving a few leafy branches at the bottom to suggest that the view was taken over some bushes stirred by the breeze.

Readers' FILMS Reviewed

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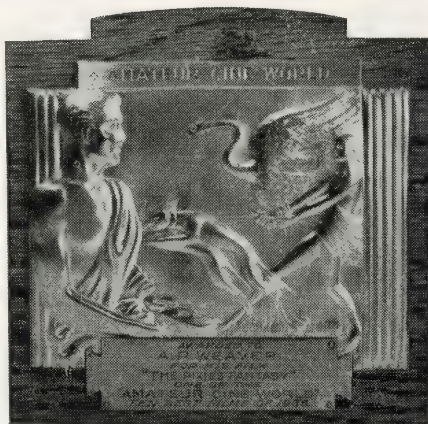
Note: The illustration opposite is much reduced.

AUTUMN GLORY. By K. G. TOFIELD. 400 ft. 16 mm.

Many of the shots in this scenic colour film are strikingly beautiful and the sub-titles are very good, both in content and design. It is obviously a film by a producer with the artist's appreciation of beauty and the ability to translate that beauty effectively to the screen. But it has two faults: lack of rhythm and here and there unharmonious juxtaposition of shots with regard to their colour content.

As far as the first objection is concerned it is certainly true that the film has a stately dignity in accord with the subject and that it "flows" pleasantly, but except for one sequence, the tempo is the same throughout. We feel that it should have quickened a little, but enough to be apparent, about two thirds of the way through and then slowed down again for the early winter shots. It would be a mistake, of course, merely to shorten some of the shots for this purpose. Their content must be susceptible to such treatment: scurrying clouds, violently waving grasses, leaves fluttering down and so on. There are shots of this kind in the film but they are distributed throughout it. The effect would have been better had they been taken for this express purpose.

The photography is extremely good but sudden changes in colour—from a red sunset to a blue sky and so on—are rather disturbing. The ideal is to lead on gradually to colour changes, to ensure that as far as practicable some of the colour in the first shot is retained in the second, although it may be subsidiary to another colour. The first sunset shot for instance, coming in a



All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

very effective sequence showing leafy branches, is out of key. The blackberry sequence is much too long and should be cut. This is not, after all, a film about the gathering of blackberries but of nature's palette in autumn. Certainly the sequence

has its place as reflecting one of the aspects of autumn. It has its place, yes—but it should keep it.

Apart from these defects the film is a very good one and the author is to be congratulated on his selection of shots. A Leader has been awarded.

SUMMER SCHOOL. By J. E. HOLROYD. 200 ft. 9.5 mm.

This is a bright little production, full of vitality, but it is not particularly coherent. The author has attempted to cover rather too much in the limited footage at his disposal, and he has not always chosen the significant things for presentation. The school is for young printers. Now in a school of any kind the work carried on is of primary importance, so there should be some indication of that work. True, we have a sequence labelled "Work" but it is impossible to determine what that work is. We do not for a moment suggest that the film should be entirely about work, but at least it should receive some consideration in a film with this title.

There is an interesting sequence taken in a paper mill, but to some extent it is an interpolation. It is of real interest in so far as it concerns the students but nothing is seen of them in it. It would have been an advantage to have had one or two shots of them going into the mills and a few close-ups of them inside, intent on the machinery. The sequence needs to be linked to the main theme, instead of being paraded on its own, as it were.

It would seem that the author did not have a clear idea of just what sort of approach to adopt, with the result that not all of his shots are directly contributory to the theme. There are, for instance, some very good shots taken under water of swimming, but the footage given them is too much in relation to the total footage. The opening is very effective, but the shots at the beginning of the school buildings are rather too long; they should be trimmed.

Apart from these strictures the film is quite well done. It is lively, it holds the attention and there is a pleasing variety. A Leader has been awarded.



Members of the Planet A.F.C. on location during production of their latest full length film, "Refuge."

ACCIDENTAL ROMANCE. By V. BOLTON.
200 ft. 9.5mm.

We have frequently seen films of weddings at which an attempt has been made at a connected narrative: shots of the invitation cards, sequences showing the preparations and so on. But we do not remember having seen a film like this before; it deals primarily with the events that led up to the wedding and shows how boy meets girl. Obviously it is staged. In this case it is the wedding that suggested the idea of the meeting and courtship—suggested it to the cameraman, that is.

It is an idea that we cordially recommend. The advantage of it is that it gives the producer an opportunity of making a real film instead of a few topical shots of the news-reel type. But since it is a story film of sorts it must follow the rules of film play construction. It must have a neat ending. The wedding is, of course, the obvious one, but it is certainly not the best one. One expects there to be a wedding. Here there is no element of surprise.

Granted there are certain difficulties.

The romance of the young couple and its culmination at the church is a precious and personal thing. One cannot, for the sake of a snappy ending, poke fun at them or stage untoward incidents at the church. In a fictional film play one might well have the bride tripping over her train. She can even marry the wrong man by mistake. But the film star is not acting her own life.

Finding a Solution

We can find a solution to the problem by examining the beginning of the film. How does boy meet girl? Well, he is cycling along and comes upon her ruefully examining her leg, grazed from a spill, for she is a cyclist, too. So naturally he binds the leg up for her because no man could do less and naturally they fall to talking of one thing and another and it's nice to have a common interest and they both have cycles so what about going for a spin now and again? So they do and then, of course, one thing leads to another and there are nice little houses being built and in the windows of the shops there are just those sort of things that a young couple need for furnishing a nice little house, so what more natural

that they should go on shopping expeditions together? So they do.

But here comes a weakness in the film. There is too much of the shopping sequence. Some of the shots should be cut out and others trimmed so that it moves faster. The idea is, after all, to give an *impression* rather than a record of the shops. The film is not a plea to buy locally. If the local traders want an advertisement let them pay for it; and if they do pay for it build up the shots into the film so that they do not irritate the audience and so far from being a good advertisement be just the opposite. For this lengthy sequence in "Accidental Romance" does irritate.

The day of the wedding arrives. Comes a shot of



When the attention is completely absorbed and people are busily engaged in doing something, is the opportunity to take cine-shots. But as soon as they become aware of the camera—stop!

the church. There is a statue in front of it and the angle of the shot is such that the statue is featured. This and the fact that the shot is held for quite a time leads one to expect that the statue has something to do with the story. But it hasn't, so the shot should be drastically trimmed. It would have been better not to have taken it from that angle.

The Unusual

The amateur is frequently told to be on the look out for the picturesque, the unusual and the novel, but he must preserve a sense of proportion. By all means take such shots

but see that they are put in the right place so that they do not draw attention to themselves at the expense of the rest of the action. If there does not seem to be a place for them in the film in which you are at present engaged, put them in your library of 'incidental' shots. You should not feel constrained to use them forthwith. It is not so much the shots themselves that matter, but how they will link up with the rest.

In a scenic, of course, this is not so important. Detail shots of odd corners, close-ups of blossom, patterns, made by light and shadow . . . it is easier to find a place for these in this type of film than it is in a story film, because they all contribute in some way to the theme, which is more nebulous and accommodating than a cut-and-dried plot.

After the wedding the couple drive away to the station, and then we see a train leaving and that is the end. Now it is not always a good plan to finish with a shot of the principal characters. The old-fashioned close-up of the final embrace fading or iris-ing out is now quite out

(Continued on next page),

Making a Film of a Wedding

(Continued from
previous page)

of favour and a good thing, too. Instead films to-day frequently close on a minor character. Thus, the principal character's maid might be shown opening the back door to her sweetheart or the film might close on a shot of her dog looking up and out of the picture quizzically and wagging his tail, the inference being that he is observing that final embrace which is mercifully not shown to the audience.

But in the case of the film under discussion something more compelling and significant is needed than a shot of a departing train. True, a departing vehicle has on occasion been used with telling effect as the conclusion to a film. One remembers the finish to that early picture, "Young Woodley." After his calf-love affair with the schoolmaster's wife, Woodley is expelled and the last shot shows the car disappearing down the road, leaving behind all that his adolescent mind regarded as worthwhile in life. Now there was poignancy in that ending. It stirred the emotions of the audience. It marked a definite conclusion.

Suggestions for Endings

The train shot in "Accidental Romance" is too tame, particularly since no opportunity offered of showing the couple getting into the carriage or of them actually in it. The film just fizzles out. As mentioned earlier, we can solve the problem of a suitable ending by considering the beginning. You remember that the two met over a mishap to the girl's cycle. Very well, then. Let us have close-ups of them in the train. The lady could rub her leg ruefully and then both break out into a smile. Fade out. Or they could see from the train two cycles locked together before a hedge and just discernible over the top of the hedge two heads. They smile at each other. Fade out.

Shots of this kind could quite well be taken at any time and would be worth doing. A Leader has been awarded. Camerawork and construction are good; we like the frequent change of angle which instils variety into a production. An appreciation of cine technique is evident.

Even though there may not be a useful place for them in the film on which you are at present engaged, pictures of this kind should not be neglected, but should be captured for your library of "incidental" shots.

SUNWARD BOUND. By J. M. ANTROBUS.
1,000 feet. 16mm.

This film gives an admirable impression of a holiday and, despite its length, from the point of view of continuity is far above the average cruise film. Indeed, not only in this particular is it superior to the general run. But the continuity vaunts itself on occasion. One anticipates that a person will look round and that the next shot will show what she is (presumably) looking at. But we only know this because the device is repeated too often.

The film is commendably analytical, but the author is too preoccupied with detail and inclines to repeat himself. Almost a quarter of the film could be cut and the production be the better for it—not the cutting out of whole shots but the excision of redundant parts and the trimming of the beginnings and endings of shots. Much is made of the train journey to Port Said, but we have only one shot of the place, so that the balance of the film is imperilled.

The beginning should be pruned severely; it is too leisurely and the end (the grounds of a house) should come out altogether for it has no connection with the theme of the film and comes as an anti-climax. But apart from these strictures the film is very good indeed. Camerawork is most imaginative, the editing is competent and occasionally much more than this and the film as a whole has coherence—and comparatively few cruise films have this. A word should be said for the excellent exposures and for the main titles. A Leader has been awarded.

When so many opportunities for taking them offer, it is surprising that such limited use is made of detail shots of the boat in cruise films. They are valuable not

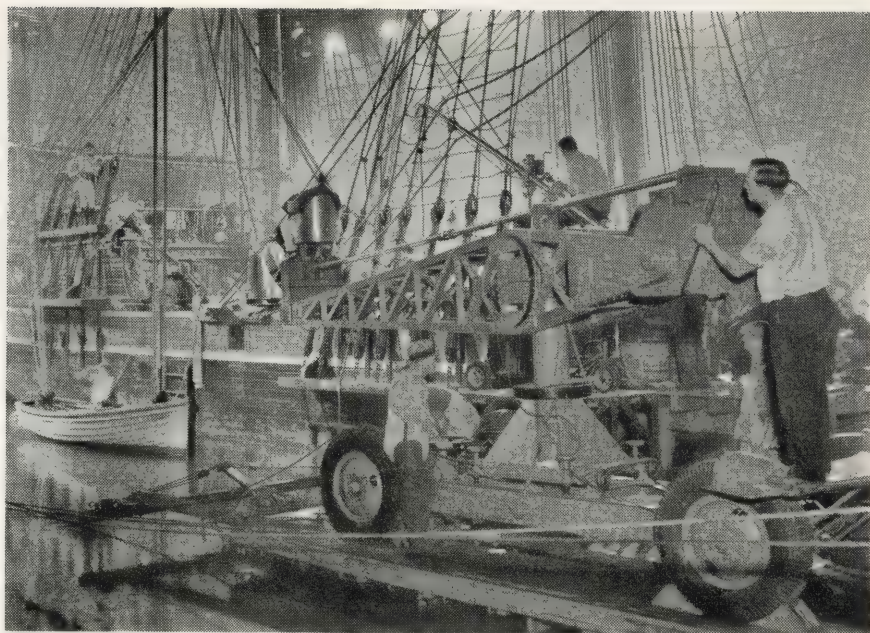
only because close-ups in any case impart liveliness, but also because they are very useful as continuity links. They can separate sequences while at the same time joining them. A shot of the sky framed by some part of the ship, a shot of the appointments and similar things could serve to link together sequences taken on different days. But be chary of those two hackneyed shots: the funnel and the creaming wake.



Technical Features of Some July Releases

By A. VESSELO

You wonder how those shots from the sides of boats are taken and murmur: "Telephoto lens?" Here is the answer in this production still from "The Buccaneer."



THIS month I am including in my list a new film which, while not strictly a general release, is shortly to be made available for showing (on both 35 mm. and 16 mm. sound-stock) to clubs and societies, and which claims recognition through the fact that it deals with a subject of outstanding interest. This is the National Film Library compilation, *Drawings that Walk and Talk*, an account of the black-and-white cartoon-film from the days of the Zoetrope to Disney and to the work of Hoppin and Gross.

The animated drawing is so important because in its technique it represents the essence of film-making—the elaborate analysis and synthesis of movement; and it is really not surprising therefore that in the crudely-conceived figures of the Zoetrope it takes us back to the very origins of the cinema, while on the other hand in the imaginative fantasy of Disney it takes us forward to what is perhaps the highest artistic point that the cinema has yet reached.

A White-on-Black Cartoon

Apart from any defects of method, there are certain things, inevitably, that the present film cannot include: thus, it does not describe how animated cartoons are actually made, nor is it able to cover the wide field of the colour-cartoon. But it contains extracts from both sound and silent work, in many different stages of development, by English, French, German and American cartoonists and these extracts provide us with some most interesting comparisons.

You will notice, for instance, that in Emile Kohl's *Drame Chez les Fantoques*, one of the earliest cartoons of all (1908), the drawing is white on black instead of the other way round; that the pre-War German *Plimps und Plumps* uses jointed figures; and that in Max Fleischer's *Out of the Inkwell* series the animator himself, naturally photographed, appears in the picture together with his cartoon creations. You will see, too, how the modes of

animation advance from the simpler to the more complex, and how, throughout the period under consideration, the cartoon remains mostly two-dimensional—that is to say the chief movements are in a flat plane across the screen, and depth is only occasionally emphasised. The fullest approach to a three-dimensional illusion during the black-and-white period is to be found in *Joie de Vivre*, which is also worth noting in that the general style of drawing there is formalised in quite a different way from the dominant cartoon-style (of which latter, Disney's style is the apotheosis).

Fancy-Free

Of the many other important points we may here pick on two: the strong prevalence, from start to finish, of the fantastic element, because in the bizarre cartoon-world fancy is quite free and anything is possible; and the powerful addition to cartoon-technique which recorded sound brought about, by allowing an exact co-ordination of sound-effects with the movement of the picture. The end of this film, incidentally, by no means marks the climax of the cartoon-form, which since the advent of colour has steadily continued to develop.

The ordinary releases for July are not on the whole a very remarkable lot; but the spate of re-issues goes on, and among them is to be found *Scarface*, whose popularity has even given it the right to another West End showing. A majority of the re-issues which we are having are, as a matter of fact, gangster-films like *Scarface*—a rather significant reflection. Evidently the films that have on the whole weathered best are the ones that have most clearly depended on rapid action, and producers may draw from this their own moral.

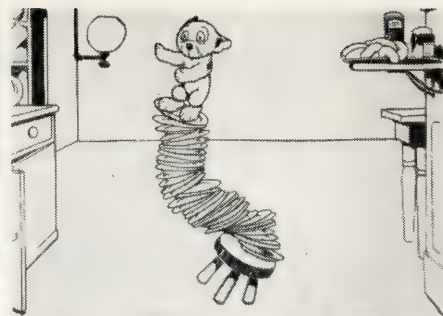
In trying to assess the value of old films, one should beware of attributing to the original film faults which are due to the age of the particular copy. Faults of this kind—tears and abrupt jumps, certain types of deterioration in photographic quality and in the quality of the



A frame from "Drame Chez les Fantoques," one of the earliest films of Emil Kohl, the inventor of the pure cartoon film. It was made in 1908.



Plimps and Plumps chased by the detective. From "Wie Plimps der Detektiv Überlisteten," included in the film, "Drawings that Walk and Talk," reviewed on the previous page.



A frame from the first Bonzo film shown in this country (1924). Bonzo was the creation of the British artist, Studdy. (Illustrations by courtesy of the National Film Library of the British Film Institute).

Evolution of the Cartoon Film

(Continued from previous page)

sound-track, and so on—have fairly obvious causes if you stop to think about it, but they are liable cumulatively to give a falsifying effect. The oddity of antiquated fashions in clothing, too, has nothing to do with intrinsic technique.

De Mille's *The Buccaneer* is probably the most important of the new releases. Whatever one may think of the theme—and historically and ethically it is open to attack on a multitude of counts—the standard of technique is high. The love-scenes it is true, are slow and out of place, the end is weak and the big forest-set where the pirates hold their sale of booty at the beginning smacks strongly of the studio, but the spectacular and highly organised crowd-work and scenes of fighting are excellently done. Particularly impressive are the shots of pirates hastening to battle, with shouts and cheers, in a flotilla of canoes: and in the actual portrayal of the battle against the English note the effective atmosphere added by the almost deafening sound-track, with its intermingled noises of guns booming, of men shouting to make their voices heard and of loud music (supposed to come from a band in General Jackson's line).

One or two small items of method illustrate rather well the director's attitude towards his subject. When Fredric March, as the pirate boss, is causing an unruly subordinate to be strung up to the mast, the hanging is not seen, but the creaking of the rope is heard out of

sight, while shots are introduced of the girl Gretchen looking on with horror. On a similar principle, when March despatches his chief enemy in a sword-fight at the end, the camera is placed so as only to show March, not the man who is being killed. This suggestive method, technically a good one, corresponds at the same time to the more generalised (and fairly skilful) attempt to romanticize the fundamentally villainous central figure by obscuring his brutalities.

The shooting of consecutive scenes of a film in widely different places and at widely different times is of course a commonplace of film-making. A moderately unusual instance of this, however, in a current release is the short passage in *The Big Broadcast* of 1938 where Kirsten Flagstad sings a song from *Die Walküre* before an audience. For the shooting of this it was found impossible to get the singer to Hollywood: so Hollywood was forced to go to her. The whole set, with a complete production unit, was shipped to New York. It need hardly be added that once the sequence was inserted in its place, the fact of its having been shot thousands of miles away made no difference whatever.

FILM OF PAGEANT

A film showing preparations for the Pageant of Birmingham, which is being staged in July, has been taken with 9.5 mm. cameras for stimulating interest in the Pageant and enlisting the services of the thousands of performers required. It includes shots of the visit of Mr. Hore-Belisha, Secretary of State for War, to the Pageant Workshops, and of some of the 12,000 properties and thousands of costumes being made. The film is being shown at meetings which are held throughout the city, and is telling the story of the Pageant far more effectively than any address from a platform.



A scene in the making from "The Buccaneer," Paramount film released this month, featuring Fredric March.

Title As You Go

The idea of taking shots of sign posts, posters, labels and so on is certainly not a new one and we have frequently advocated it in these columns, but it is not always carried out as effectively as it might be. Many useful suggestions for obviating the use of written titles are given in this article.



At sporting events the score board can be used to avoid titling—and used more effectively than a title.

IN spite of the many excellent devices now upon the market and specially constructed to simplify the problem, titling still remains a bugbear to many amateur cinematographers. Since this is a well established fact, it is surprising that so little use has been made of the idea of titling as you go. The idea is adapted mainly for use in films of travel, holidays and certain types of documentary film, though isolated cases may frequently be of use in all branches of cinematography, including the dramatic.

All manner of examples can be given but the whole subject boils down to using a little forethought at the time of shooting. For convenience the subject may be divided into two heads—(i) the continuity device type, which takes advantage of highway signs, printed matter already available and other ready-made titles; and (ii) the type in which the photographer is able to prepare his own wording in natural surroundings.

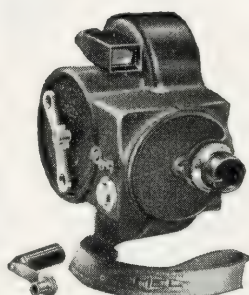
To deal with the first head, imagine, for instance, that you are on holiday and that you are going to spend a day at an adjoining town. To avoid a title to link your main centre with the place to be visited a shot could be

made of the railway station nameplate as the train leaves, followed, perhaps, by a couple of shots of a train passing through country of a similar character (you will, of course, be unable to shoot the train on which you are travelling) and concluding with a shot from the train as it draws into its destination and a close-up of the new station nameplate. If you were travelling by car a similar sequence could easily be worked out with the aid of local signposts.

A series of shots of the type outlined above is, as you see, what is normally termed a continuity device, but it is also a means of avoiding the title difficulty and it is certainly a means of making your films more smooth running, and has the additional advantage of being purely pictorial and quite easy to arrange.

(Continued on next page)

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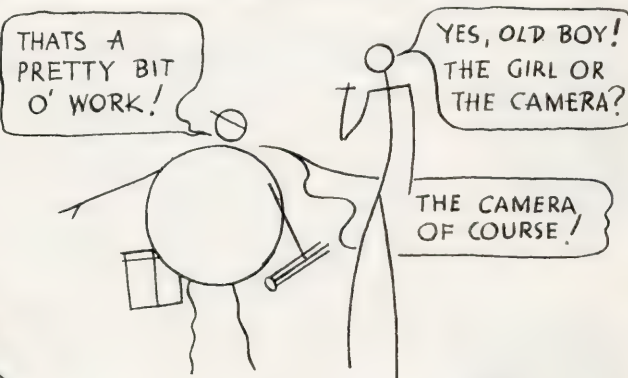
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TITLE AS YOU GO

(Continued from previous page)



Shots of road signs can save many rather uninteresting titles in holiday films.

This particular method of avoiding the making of actual titles has enormous scope and is used in a great many professional films. To illustrate this, just think of the number of times you have seen a close-up of the nameplate of a firm (such as a bank) in order to fix the venue of the following shots. This particular shot is definitely a pictorial cliché, but to my mind the use of it (or its untitled—or badly

like) is better than leaving your films untitled.

From the style of title described above it is but a step to head (ii), or the true as-you-go variety. Again, a host of examples can be given but it is only necessary to make brief mention of a few likely ones.

Imagine that you are on holiday (once more) by the sea and it is approaching its end. You know what shots you have and you will already have in your mind the general plan that your film is to follow. You will note that I am assuming that you have not shot your film to a definite plan—I am aware that a fixed plan is usually recommended and indeed it is the best method to adopt, but with most holiday films it just cannot be done and a general idea of what you want and a very rough scheme of what form the finished film is to take, is as much as can be really expected.

The next step is to sit down and work out roughly the continuity which your finished film is to follow and work out the titles that you will require. Now to prepare the titles. Go down to the seashore at low tide—if it is at early morning, so much the better, as you will have plenty of space and the low sun which will give you the best results—and print your titles in the sand with your finger or arrange small stones in the form of the lettering required. This completed, all that remains to be done is to shoot the requisite footage. By selecting a simple background such as sand you place yourself in the advantageous position of being able to match up the style at home should further titles be required later.

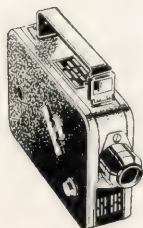
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In making up titles of this kind you naturally make letters of much larger dimensions than you would use in a titler, so that the question of centring the title in the frame is not nearly so important and you will merely have to make the usual allowance for parallax, as for close-ups. Similarly, since the mode of printing is apparent to the spectator, it is not necessary that the lettering should be exactly symmetrical—indeed, it would look out of place if it were. The one point to look for is to see that you have drawn out the titles in such a position that the sun throws up the lettering to best advantage.

You will understand that from the nature of this style of title it is not necessary to shoot all your titles at one time—any complete sequence can be titled as and when convenient.

A New Use for "Alphabet" Biscuits

In the country the same idea can be carried out with twigs laid upon grass, with exactly the same points to observe and with the same advantages.

Other devices which come to mind are, for instance, alphabet biscuits—and from that train of thought it is but a step to the use of the large wooden letters sold by photographic dealers specifically for the purpose. These are small enough to be carried in any odd corner of the car and present the advantage that they can be laid flat on the ground (or other background) in the manner of the previous suggestions, or they can be stood upright. This is quite important as a much wider range of effects is possible when the letters are standing and more effective use can be made of sunlight—for instance,

they look very effective indeed if lit from behind and photographed from about 2 feet above ground level and about four feet in front of them.

It is not necessary to deal exhaustively with a subject of this nature and I think that it would perhaps be undesirable to dwell more upon the methods I have suggested. It is far more profitable if my suggestions have recalled a simple mode of titling which you had forgotten.

F.E.

British Empire Amateur Film Festival: **RESULTS**

Victor Saville Cup (held for one year) for most outstanding film shown at Festival: "Nancy's Garage" by Stoke C.S. (This film has been briefly reviewed in *Amateur Cine World*).

Andrew Buchanan Cup for best film combining drama with realism: "Surf, Sand and Sunshine" by J. A. Sherlock, Sydney. Cup held for one year.

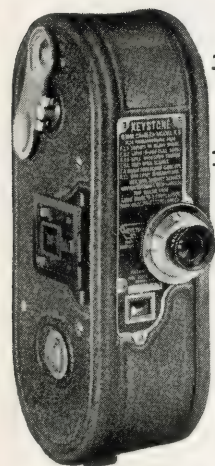
Three Scottish Quaichs (retained by winners) for colour films presented by C. A. Oakley, J. Robinson, Jr., and G. W. Wortley: "Birds of the Reed" by J. Chear, Welwyn, "Santa Passes Out" by E. J. Martin, Leek, Staffs (both briefly reviewed in A.C.W.) and "Fall of the Year" by Maurice B. Anderson, Newton Mearns.

Novices' Cup, presented by R. Boyce Walker and retained for one year: "Witch Craft" by Mrs. Jean L. Gray, Edinburgh.

Associated British Picture Corporation Exhibition Cup for Best Film, presented by J. Maxwell and retained by winner: "The Smuggler's Cave" by H. J. Arundel, Stoke-on-Trent. (Briefly reviewed in A.C.W.).

Cup, presented by A. B. King and retained by winner, for best film from the British Isles: "Song of the Hills" by Ralph A. Cathles, London.

Best Film from British subject living abroad, presented by Glasgow F.S. and retained by the winner: "Tang" by R. D. Pestonji, Bankok.



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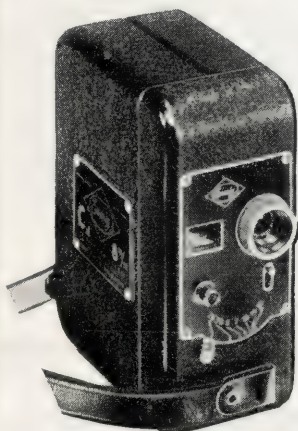
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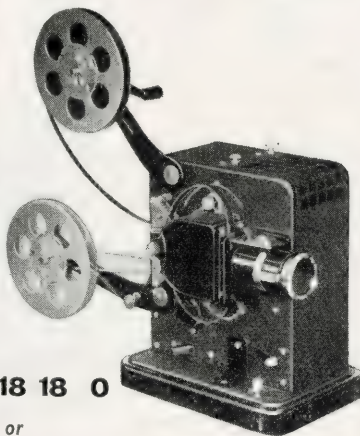
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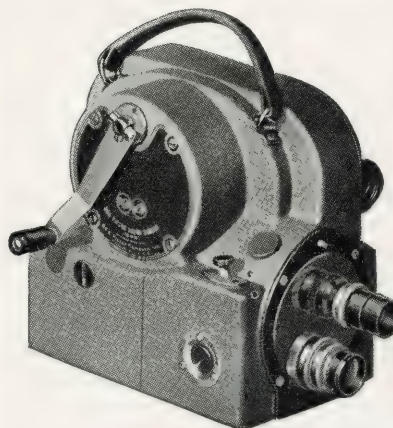
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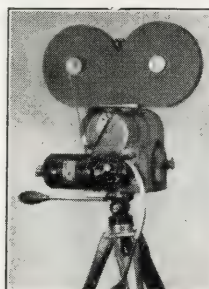
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What the SOCIETIES Are DOING

Bognor Regis F.S.

Hon. Sec. : Miss Cornish, "Southernhay," New Barn Lane, Felpham, Bognor Regis. After the presentation of the annual public show, members of the society were invited to submit scripts to the committee for the first production of 1938. Out of a large number sent in a slapstick comedy has been chosen and put into scenario form. The film will probably run to over one thousand feet.

On May 22nd the Planet F.S. motored down to Bognor Regis, to shoot a beach sequence in their latest film.

The society has received an invitation to spend a day with the Blackheath F.S. when they are on location.

Catholic F.S.

Organizing Secretary : Rev. F. Valentine, O.P. All enquiries to Assist. Sec. : 36, Great Smith Street, Westminster, S.W.1. The production unit is now busy on three new films, two of which it is hoped will be of the documentary type. A private display of educational films was given in the Millicent Fawcett Hall to members attending the June Educational Conference; and a lecture was delivered by the Rev. F. Valentine, O.P. A member of the projection unit visited Liverpool to give instruction on the use of projectors and cameras with a view to inaugurating a new branch of the C.F.S. The drama group (with which is incorporated the

Reports and stills for the August issue of "Amateur Cine World" should reach us not later than June 27th.

mime unit) performed its repertory of rhythmic interpretation of the psalms for the benefit of the production unit. Members are asked to write for entry forms as soon as possible if they are desirous of entering for the film competition.

Catford Film Players

Hon. Sec. : Mrs. V. W. Payne, 7, Station Buildings, Catford, S.E.6. Production No. 9 is going "full speed ahead." The Production group for this film are sparing no pains nor time in attaining their objective. The "C.P.F." are very fortunate in this respect, as this spirit and team work go towards the making of a really good film. So far, the various difficulties presented in this production have been surmounted, after hard racking of brains. The recent cabaret and dance was a great success both socially and financially and the last film show of the season which took place on May 25th, proved just as popular as the first.

Crouch End A.C.S.

Hon. Sec. : S. D. Newman, 66, Crouch End Hill, Crouch End, N.8. Not wanting to hold up production any longer and still being without a studio, it has been decided to produce only documentaries this year.

The shooting script of the first film, *Hornsey Old and New* (150ft. 9.5mm.) is now complete and shooting has commenced. A general meeting will be held shortly for the purpose of electing officers and tabulating the society's rules.

Elite Productions

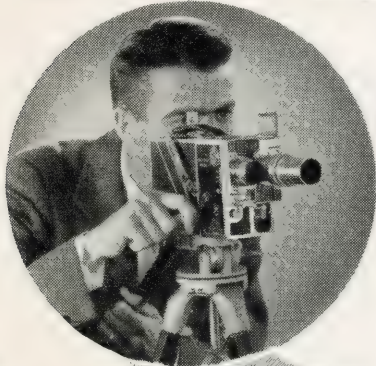
Hon. Sec. : J. H. Radcliffe, 37, Thorncliffe Road, Nottingham. Members engaged in the 16mm. production, *The Warning Light*, travelled, complete with all apparatus, to the Birmingham broadcasting station on April 21st to shoot scenes featured in the film. Titling effects are being carried out by Miss P. Holm and Mr. S. Templar. The rushes, so far, have been very encouraging.

Other members are engaged on a 9.5mm. documentary dealing with the manufacture of cardboard boxes. The help of a local firm of box makers has been enlisted. Three members obtained some very good shots at the recent demonstration of Air Raid Precautions given in Nottingham. The fortnightly meetings referred to in the last report have been discontinued for the Summer. The last, held on April 19th, included the G.B. production *Rhodes of Africa* and two Kodachrome films made by members.

Eltham C.S.

Hon. Sec. : F. Rainbow, 106, Longlands Park Crescent, Sidcup, Kent. The past month has been occupied with shooting on

(Continued on next page)



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No! Not a club 'still,' but in its suggestion of breadth and spaciousness it points to the moral that clubs might make more use of natural scenery as a background for their productions. Picture shows camera unit at work on a sequence in "The Buccaneer," which is generally released this month.

current productions, together with several projection evenings. Of these latter, the most popular was an evening devoted to members' private films, at which were seen some quite remarkable efforts. One of the films shown had some very fine photography and some of the members were not convinced that this was on 9.5mm. The maker of this film said that the secret of successful 9.5mm. work is to keep the apparatus clean. If doing this will produce this type of film, then henceforth no dirty apparatus!

An 8mm. effort, *Innsbruck*, was notable for some Agfacolor sequences, the first shown at the club. On May 22nd *Microcosmos* was revived for the benefit of those friends who had missed this production. The programme was completed with a number of shorts.

At the moment, five productions are on hand, all one reelers. Two of these are documentaries, one showing the building and fitting of a modern cinema, the other the work of an airport. There are also two story films and a magazine reel. It is hoped that three of these will be ready for showing on June 25th, when a public show will be given at the Progress Hall, Eltham. This will be rather different from the usual effort, and will include a demonstration of the society's sound recording equipment, a demonstration on the stage of the making of a film sequence, followed by a showing of the actual film and several other novel items.

Tentatively fixed are two performances at 2.30 and 7.30 p.m., but fuller details can be sent on receipt of a postcard. This should be a most interesting day, and as many amateur club members as can attend are invited. Admission charge will be low, with special rates for clubs visiting as a party. It is also hoped to have an exhibition of modern sub-standard apparatus and models of sets, etc.

Guildford C.S.

Joint Hon. Secs.: D. E. H. Box, 90, High Street, Guildford, and R. J. Read, "Treetops," Harvey Road, Guildford. The Guildford society has successfully overcome the usual difficulties that beset a new venture and are now able to devote more time and energy to purely cinematographic matters. Several

CLUB NOTES

(Continued from previous page)

meetings have been held, at which films made by other societies and by members have been projected; also a very interesting lecture on Kodachrome, given by Messrs. Kodak Ltd.

Thanks are due to the Beckenham C.S. for their great kindness in sending their hon. sec. and another member down to Guildford. They gave some very valuable advice on running a film society and producing films, illustrating their remarks by projecting early and recent films made by their society.

Search for suitable premises has been going on and it is hoped to be in possession of permanent headquarters by the end of June. These are situated in a convenient position in the town and will be fitted up for studio work and projection.

An 8mm. production unit has been formed and is engaged in making a film dealing humorously with the trials and tribulations encountered during the formation of the society, and will enable all members to play some part. Two 9.5mm. users are collaborating in producing a film and it is hoped that ere long the 16mm. workers will have a film under production dealing with a local hospital.

Membership of the society now stands at 35, but they are anxious to obtain more members. Anyone in the district interested in amateur cinematography, whether owning apparatus or not, will be welcomed. Annual subscriptions are as follows: Full members £1 1 0; Family members 10s. 6d.; Associate members 5s. Wives or husbands of Full members are admitted without further charge. Any enquiries relating to the society will be gladly answered by either of the joint hon. secretaries.

Hampton Amateur Movie Makers

Hon. Sec.: G. K. Williams, Oak Cottage, Oak Street, Oswestry. With the shooting

of *The Strahl Plan* completed, members of the society are preparing for, and in some cases have commenced, outdoor work during the summer months. Members have been divided up into four units, and each unit is to make a film of not more than 150 ft. in length. These films are to be completed by August and a competition is then to be held to decide which is the best. Members of each unit are to find their own story and to complete the production entirely among themselves.

The chairman, Mr. Stanley Jones, and the vice-chairman, Mr. Elwyn Roberts, are working on an interest film of Oswestry and District, and several places and buildings of historic and general interest have already been shot!

Hyde C.S.

Hon. Sec.: G. Wain, 170, Dowson Rd., Hyde, Cheshire. At the last meeting it was decided to run a Summer competition for members' films. Maximum footage, closing date, judges, etc., have already been decided upon. So far about eight members have agreed to enter 9.5mm. films. There has been some discussion about the editorial remarks in the June issue of *Amateur Cine World* concerning this size of film. The general opinion is definitely against a special class for 9.5mm. users.

Leeds Cine & Leica Society

Joint Hon. Secs.: J. H. Hudson, 14, Spen Road, Leeds, 6, and G. Childe, Albion Street, Leeds, 1. The first outing of the season to Scarborough was a great success, and the quality of the "stills" and shots obtained was excellent. Scalby, just outside Scarborough, was visited for tea, and two of the members acted some comedy scenes which will be embodied in a full-length film. The next outing, to Richmond and Swaledale, will be held on June 26th. Full particulars can be obtained from the secretary. The Winter syllabus is now being prepared; it includes fortnightly projection meetings.

The statement that this is a new society, published in last month's A.C.W., is, of course, incorrect. In actual fact the society has been in existence since March, 1936, and its first secretary, Mr. H. O. Elgie, is this year's Chairman.



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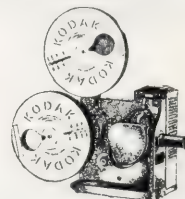
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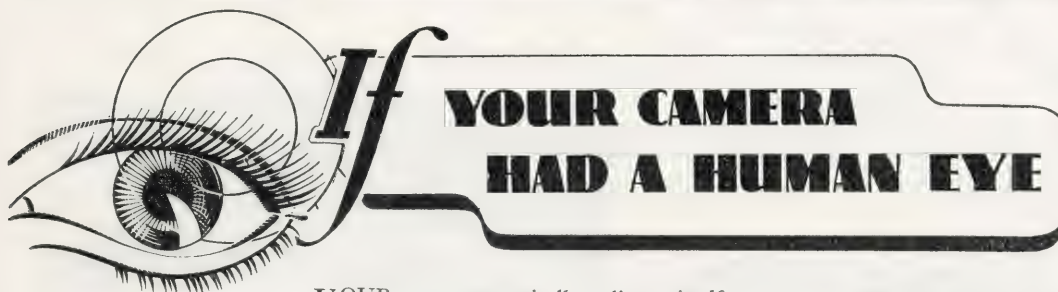
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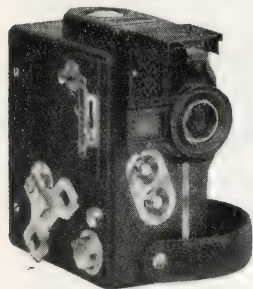
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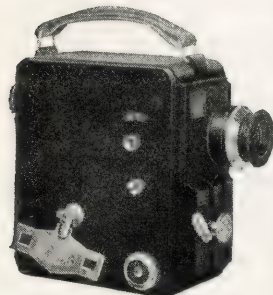


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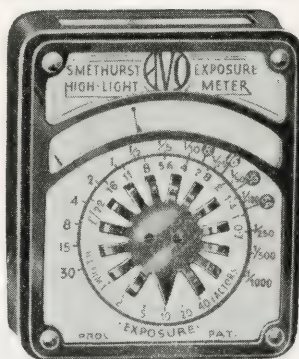
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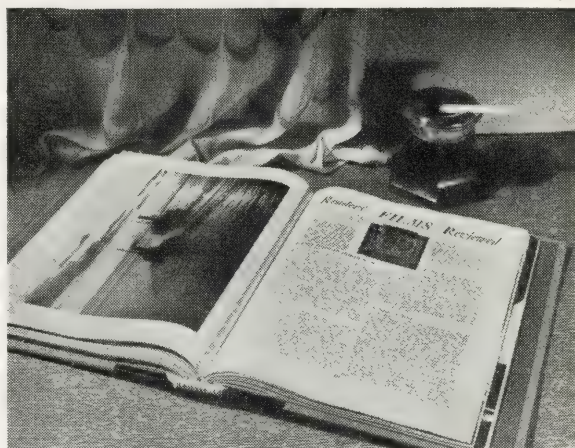
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Kenton Amateur C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex. *Case Number 1* was given its premiere on May 18th, when about forty members and friends were present. This is a silent 16 mm. production, the Association's first dramatic effort. It was filmed on Agfa ISS stock, took about eighteen months to make (there being unavoidable hold-ups), and cost around £10. The plot concerns a would-be detective who sees crime in everything and who is eventually brought to his senses after a week-end of hoaxing at his girl friend's home. It was felt that direction, acting and other work new to the club were, on the whole, competent and had improved in the course of production. Fades, pans, dissolves and other effects were voted as smoothly done, while the titling was greatly admired.

London A.F.C.

Hon. Sec.: Miss M. Jasper, 99, Cambridge St., S.W.1. The club makes history on the 30th June by giving the first film show ever held in the Tower of London. Two performances are to be given, the first, in the afternoon for civic dignitaries of the City of London and other invited guests, and the second, for the garrison of the Tower.

Shooting on two club productions is now in full swing and is occupying all the time four cameramen can spare. In addition several members' own films are in full production. The sound section have now produced their first results from the sound-on-film recorder they have built and it is hoped to be able to demonstrate in the near future.

A large gathering of the members of

CLUB NOTES

(Continued from page 204)

Finchley A.C.S. were recently entertained by the Chairman and Mrs. Bromley when they saw a selection of L.A.F.C. films and were taken behind the scenes in the chairman's theatre. Members are looking forward to visiting Finchley in the not too distant future. The club has discovered a new still camera "man" in Miss Joan Stafford, who recently accompanied two cameras at work in the City and Bermondsey.

North Kent F.S.

Hon. Liaison Officer: B. Thomas, Stapenhill, 3, Cedar Road, Dartford. Headquarters: Anglesea Place, Central Station Approach (Garrick Street), Gravesend. The society took possession of its own premises on May 21st. The new studio is a stable loft, 58 ft. by 30 ft.

On May 26th *Vaudeville* was projected by H. A. V. Bulleid, M.A., as the illustration to an interesting lecture. The society plans to have its official opening at a later date, when *Ad-Lib* and a gangster burlesque will be screened, with the society's interest reel in support.

The May conference night produced eight treatments for selection by the members. *The Farm*, a dramatic story based on real life and adapted by A. W. Baker, proved the most popular, with *Sylvania*, a Ruritanian costume romance by A. E. Waterton, and

Crack-up, depicting the brain storm of a man unjustly refused consideration for a post, written by R. S. Curry, as second and third. All three scenarios were commissioned, the authors to direct, and the first should go on the floor before July.

The interest reel unit has meanwhile exposed some footage in the celebrated gardens of Cobham Hall, Kent, and, while this is primarily intended for circulation in the first issue, a copy has been taken to link up with shots to be taken in Cobham Hall itself later on, to form a separate reel devoted entirely to the story of this stately home of England.

Palmers Green C.S.

Hon. Sec.: E. J. Lovelock, 97, Evesham Road, N.11. The club have been busy working on a film of a local A.R.P. demonstration. The event was covered by three cameras and the finished film was shown at the Local G.B. Theatre for a week commencing May 30th on a 27 ft. 6 in. screen. Work will be commenced almost immediately on a series of short films in the studio, each being written and produced by individual members, with, of course, the help and co-operation of the rest of the club. There is still room for new members and anyone interested should get in touch with the secretary.

Parkhead C.S.

Hon. Sec.: T. Young, 286, Sharrow Vale Road, Sheffield. A party of twenty made the journey to Manchester to see the A.C.W. "Ten Best" at the public showing in that

(Continued on next page)

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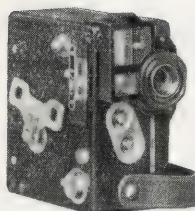
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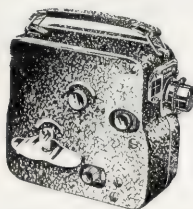
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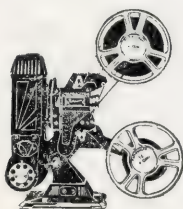
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News from the Societies

(Continued from previous page)

town, and thought the show well worth the journey. The first competition caused a great deal of fun. The films had to have the proverb "A Stitch in Time Saves Nine" as the basis of their story. Members of the Barnsley C.S. judged the films, and the Cup and Replica were won by N. B. Haigh for *If*.

Extensive alterations at the society's theatre have recently been carried out; this increases the seating capacity by twenty. A series of public shows was given from May 21st to May 28th in aid of the Markham Pit Disaster Fund. The secretary desires to thank other clubs for their co-operation in lending films.

Planet A.F.C.

Hon. Sec. : P. A. Derrett, 46, Derwent Rd., Palmers Green, N.13. May 22nd saw members of this society at Pagham (near Bognor), where exterior shots of a bungalow were taken for the main sequence in the club production *Intrigue*. Members had the pleasure of meeting several members of the Bognor Regis F.S. who came along to watch them at work. The Planet Society are indebted to Miss Cornish and Miss Guernonprez of the Bognor F.S. for selecting the bungalow and gaining permission from the owners to photograph there.

Interiors of the bungalow scene in *Intrigue* have now been completed and *Refuge*, full-length club production, has again taken the floor. Recent projection programmes have included *Metropolis*, *Swing Mr. Charlie*, an excellent amateur production from Wimbledon, and several 16mm. sound films projected by a new member who has on several occasions brought along his sound-on-film apparatus.

Portsmouth F.S.

Hon. Sec. : H. R. Verry. Headquarters : 1a, Hudson Rd., Southsea, Hants. At a recent extraordinary general meeting it was resolved to change the name of the Portsmouth Cine Club to that of the Portsmouth Film Society as being a better description of the organisation. The society has made a good start on its 16mm. comedy *What's in a Name* and ideas are sought for an outdoor production during the summer. A Kodachrome documentary entitled *Tail-Waggers* is being made by H. R. Verry.

On May 19th Mr. Clifford Worley gave the first of a series of technical talks designed to explain and illustrate the many aspects of cinematography; this will be a monthly feature and should prove of great help to beginners at the hobby. A joint outing with the Bognor Regis F.S. has been arranged for June 19th at Amberley, and it is hoped that this will be the first of an enjoyable series of similar meetings.

Ravensbourne Films

Hon. Sec. : L. Morris, 36, Cromwell Avenue, Bromley, Kent. Five scripts were submitted for Production No. 2, and a story on the "keep fit theme," entitled *Hercules and Diana*, by Miss Willett, was selected. The setting for this story is mainly out-of-doors and will provide excursions into the

country for the members during the summer. Shooting on this production has commenced, a bar-set has been constructed in the studio and all the shots in this part of the production completed.

Production No. 1, after being temporarily held up by bad weather, has now gone ahead; the exterior shots have now been completed.

Mr. F. J. Bedson and Mr. C. Flower have kindly accepted the offices of President and Vice-President respectively to the society. At the regular Monday evening meetings the programmes have covered an evening of technical instruction, demonstration of a



Cameramen of the London Amateur Film Club shooting a scene from their latest production, "Thirty into Twenty."

portable professional development apparatus by Mr. R. J. Hartman, titling by Mr. S. Sales, and a lecture by the secretary on Editing and Splicing; a lantern lecture on the Dufaycolor process, colour films taken by the President and two colour films taken by Mr. Fergusson Croome and Mr. Morris showed that very presentable colour films could be made on 8 mm. stock.

Salford C.S.

Hon. Sec. : W. E. Cheetham, 19, Laurel Avenue, Moss Side, Manchester 14. At the fifth annual general meeting and dinner, held on April 25th, the following officers were selected. Secretary : W. E. Cheetham, Programme Sec. : N. S. Battersby, 91, Moorfield Rd., Pendleton, Salford 6, and Treasurer : A. O. Johnson. Miss W. Tilzey, who has carried on the work of programme secretary for the past two years, remains on the programme sub-committee.

It has been decided to produce three films this year, *Ill Wind* (16mm.), *Out of the Frying Pan* (16mm.), and *Saturday Afternoon* (9.5mm.).

Shirley Cine Circle

Hon. Sec.: N. Edwards, 111, Orchard Avenue, Shirley, Surrey. Now that the lighter days are here, less time will be given to projection, and meetings will be held as much as possible in the open air. It has been decided to run periodical outings to the country and seaside, to which members may bring their friends. Short films will be made on these trips.

It has been found that the use of a 15mm. wide-angle lens has considerably speeded up the work on *The Crime Card*, as the difficulties in obtaining long-shots in a confined space are thus avoided. Will secretaries please note that *Painless Extraction* is no longer available for loan, as it has been decided to retain the production for circle use only, while still in good condition.

Stoke-on-Trent C.S.

Hon. Sec.: H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs. The outstanding happening of the month is the society's success in the I.A.C. competition. The society was awarded the premier trophy and the London Film Production's Gold Cup for *Nancy's Garage*. Individual members to gain awards were: E. J. Martin, I.A.C. Challenge Cup and the Sheffield Photo Co. Bulldog Trophy for *Santa Passes Out*, and H. J. Arundel, the *Amateur Cine World* plaque and another award for *Smugglers' Cave*. To celebrate this success, members held an outing. This took the form of a motor trip to a nearby town, after which a visit was paid to the Zoo at Dudley. The shooting script is now being prepared for the next production. It is hoped to start shooting very shortly.

Sutton & District Movie Makers

Hon. Sec.: D. Boutle, 7, Lansdowne Court, Brighton Rd., Purley. Production No. 5 is now well on the way to completion and the scenario for the next film of the season, a documentary, is scheduled to be undertaken in June and shooting to be started as soon as the longer days permit. Members had an interesting and instructive evening devoted to make-up recently. An expert in this particular branch gave a demonstration showing the endless possibilities to effects obtainable by the scientific use of plaster, paint, clay and crepe hair. The high spot of last month's activities was undoubtedly the showing of Mr. Bontor's colour film of his cruise to the West Indies.

The Club are at the moment preparing for the production of a colour film in connection with the "Preservation of the Countryside" Movement, which should entail some interesting work.

United Film Productions

Hon. Sec.: D. Densham, 5, Madrid Road, Barnes, S.W.13. Shooting continues on the latest 16mm. monochrome production, *On a Crisp September Morn.* Already a great many locations have been used, including filming of the opening scenes on one of the members' private estates at Chertsey, and scenes taken on Wimbledon Common. Results so far have been perfect in every way, no retakes have been needed, and great luck has been found as far as locations used, etc. Mr. R. Swan is directing.

Several new members have joined the U.F.P. but there is room for one or two extra keen cine enthusiasts. For the benefit of the more

'Home Cinema' type of member, film shows have been held every Tuesday evening at the society's private cine theatre. Some of the pictures screened were: *Safer Beckenham*, Eltham's *Microsomos* and a number of sound-on-disc films. Items covered by the Etruria Cinenews section of this society included the filming of the May Day celebrations.

West Essex F.S.

Hon. Sec.: L. G. Watson, 10, The Meadow, Buckhurst Hill. Studio: 41a, Kempton Road, East Ham, E.6. Scenarios having been completed, the groups have now commenced shooting their respective films, and every other Wednesday evening is devoted to discussing matters relating to these films. On April 29th members visited the Eltham C.S. and spent a very enjoyable evening. At the two technical meetings held recently, difficulties experienced by members in film-making have been discussed and titles shot.

The monthly meeting was held on May 22nd. On this occasion the Society had the pleasure of the company of several members of the Wimbledon C.C. Discussions took place under the item "It Occurs to Me," with Mr. J. Brookes in the chair. *Daydream* (by the former Miss Chapman, now Mrs. S. Reed) and *Country Life* (by Mr. F. J. Knight-Stevens) were then projected. These were followed by the Wimbledon C.C. latest production, *Swing, Mr. Charlie*, which was found very enjoyable. Miss Irene Nicholson, formerly of "Film Art," gave a very interesting account of her making of a film recently in Trinidad. There are one or two vacancies in the society and applications should be addressed to the Hon. Secretary as above. (Contd. on next page)

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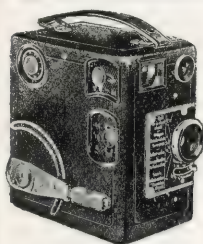
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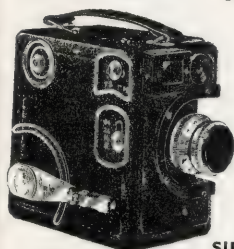
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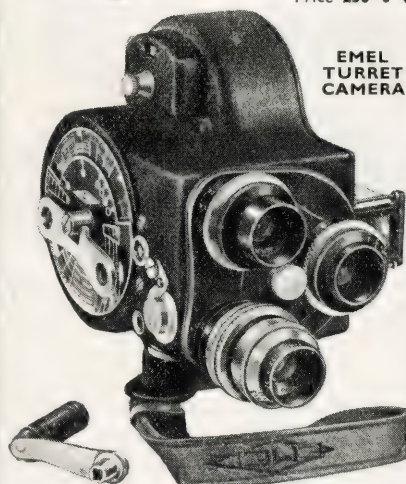
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CLUB NOTES

(Continued from previous page)

Wallasey A.C.C.

Hon. Sec. : Miss F. Morrison, 19, Kent Rd.,
Wallasey. Production No. 11, *The Coupon*,
is well under way. Mr. Bolton is directing
and Mr. Leggett is at the camera. Three
Sundays during May were devoted to shoot-
ing and it is planned to finish interiors very
shortly. The necessary sets were created
by Mr. Graham who also built a model set
which proved very useful when discussing
camera positions, etc.

The script for a further photo-play has been
prepared and it is expected that exteriors
will be shot during the summer. Sets for
yet another production are being made ready
for the Autumn. The usual display at the
Wallasey Village Festival will be given at
the end of June.

Warrington C.S.

Hon. Sec. : J. Hughes, 9, Alexander St.,
Warrington. Three week ends have been
spent recently on production work in con-
nection with the 1938 production. This
year the society are venturing into old-time
slapstick comedy and results so far have
been very good. In spite of unsettled weather
members fully covered the recent visit of the
King and Queen to Warrington. About
450ft. of 16mm. Kodachrome was shot, and
it is hoped to give a show featuring this film
shortly. An enjoyable outing to N. Wales
was held on May 22nd, 20 members taking
part. The Committee has now under con-
sideration further productions for 1938 and
shooting will soon be commenced.

Waverley A.C.C.

Hon. Sec. : Miss E. H. Kemp, 152, Green-
bank Road, Edinburgh, 10. Meetings: First
Friday each month during Summer at 16,
Royal Terrace, Edinburgh, 8.15 p.m. The
second edition of the club's news reel—a
longer version than the first—was projected
to the members on May 6th. This included
the opening by H.M. The King of the
Empire Exhibition in Glasgow on May 3rd.
A running commentary was given by
Mr. Williamson. The feature film on that

evening was *Q Ships* and appropriate musical
accompaniment was supplied by Mr. Howey
at the electric turntables. The projector
and screen were kindly loaned by
Messrs. J. Lizars.

The 16mm. film, *The Munro Family at the
Empire Exhibition*, is now in course of pro-
duction and the first sequence has been shot.
The 16mm. production unit took advantage
of the recent Sheep Dog Trials in Edinburgh
to make a documentary of the event.

It is hoped to produce a 16mm. film of
Edinburgh during the Summer. Mr. Howey
is now busy on the scenario for this and has
also been appointed leader of the scenario
group which is being formed. All interested
in scenario writing should get into touch
with Mr. Howey and attend the meetings
and discussions of this group. A projection
unit has lately been formed for the chief
purpose of arranging cine entertainment on
9.5 and 16mm. gratuitously, either in Hos-
pitals or in their own homes, to invalids,
especially children and aged people. Mr.
Cunningham, the club librarian, is acting
as organiser of this unit and applications on
behalf of invalids should be made to him at
7, Craigleith Hill Grove, Edinburgh 4.

A summer outing is presently being planned
for July 10th to Scoughall, near North
Berwick. Full details of this will be given
later.

Whitehall C.S.

Hon. Sec. : L. J. H. Seargeant, 32, Twyford
Avenue, East Finchley, N.2. On May 3rd,
at the invitation of the President (Mr. John
B. Holmes), nearly 40 members and friends
visited the G.P.O. Film Unit Theatre to
see new G.P.O. films. The programme was
greatly enjoyed particularly *North Sea* which
promises to be one of the outstanding docu-
mentaries of the year. Written criticisms
of this film were invited from the audience
and a prize was offered for the best.

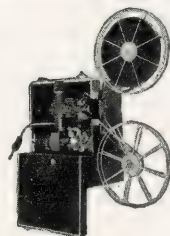
"Group Shooting" was tried out on
May 24th. Members met at 5.30 p.m. and
were divided into four groups. Each group
proceeded to a particular location and shot
as directed. The object was two-fold, viz.:
(a) to provide practical work under the
guidance of 'old hands' for the newer mem-
bers and (b) to produce a film for inclusion
in next year's exhibition programme.

The annual general meeting was held on
June 14th at which officers and committee
for the coming year were elected.

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NOTTINGHAM

The Present Position of 9.5 mm.

To the Editor, "Amateur Cine World."

RESULT OF COMPARISON

Sir,—Like hundreds of your other readers I noted with something like dismay that not a single 9.5 mm. film was among the "Ten Best." In fact I felt so keenly about the matter that I nearly wrote a letter to you after reading through the list in your March issue, but noting that there were no fewer than seven 9.5 mm. films among the "runners up" (Hon. Mention), I concluded that it was just a matter of chance and had nothing to do with the quality of the films.

Through the courtesy of the Manchester Film Society I was among the privileged audience when some of the winning films were shown in Manchester, and the statement then made by Mr. Andrew Buchanan, that the films were judged without the judges being given any indication of the gauge of stock used, quite satisfied me that the omission was not due to any inferiority of the quality of 9.5 mm. film.

"Highest Photographic Quality"

For some two years I have made it my business to see and compare carefully as many films and as many types and sizes of projectors, in all three gauges, as possible. I did so because I had been a keen "still" photographer for thirty years and was anxious to make sure that in selecting 9.5 mm. film I was not working with an inferior medium. As a result of the most careful comparison

On this and the following pages we publish a representative selection from the large number of letters received as a result of the leader, "The Present Position of 9.5mm." The Editor deals with some of the points raised on pages 173 and 174.

I state definitely that it is possible to secure on 9.5 mm. film stock shots of the highest photographic quality, equal in every way to anything that can be shown on 16 mm. or 8 mm. film. Processing, although much improved, still leaves something to be desired, it is true, but the percentage of shots spoiled through carelessness on the part of processing stations is only a small one, after all.

I do not agree with the suggestion that 9.5 mm. users suffer from an inferiority complex. There is no earthly reason why they should. I look at the matter this way. The making of a film, as distinct from a series of animated pictures, demands qualities of imagination and skill which all users of cine cameras do not possess. Just as everyone is not sufficiently gifted to write a short story or an article for the Press, so the number who can express themselves clearly through the medium of pictures is limited.

Snapshotters

In "still" photography the percentage of amateurs who can produce a prize-winning "pictorial" photograph is very small compared to the many thousands who take

"snaps" on their holidays. 9.5 mm. film is the popular size, and it may be assumed that the proportion of "snapshotters," who use their cine cameras simply for their own amusement at home and on holidays, is therefore higher in this gauge than among the users of 16 mm. film.

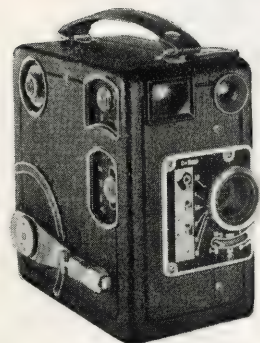
Again, the making of a film calls for the expenditure of not only a considerable sum of money, but also a considerable amount of leisure and the means of being able to go at will to secure a particular shot or sequence of shots at a particular time or place. The amateur who can afford to work on 16 mm. gauge is probably more favourably situated in these respects than the owner of a 9.5 mm. camera who can only exercise his hobby at week-ends and on holidays. It may take the latter years to produce a film because he cannot get the shots he wants just at the time and under the particular conditions he desires. He is the victim of circumstances—he cannot pick and choose and the limitations under which he is obliged to work are enough to daunt all but the real enthusiast.

I am aware that these reasons do not apply in the case of the many excellent "family" films which have been produced by lone workers, but I think they do apply in a very large number of cases. Whatever the real reasons may be, I stoutly maintain that it is not due in any way to any inferiority in either 9.5 mm. film or apparatus.

Sale, Cheshire. B. H. REYNOLDS.

(Continued on next page)

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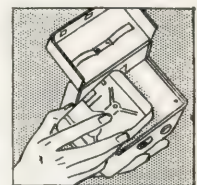
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Letters to the Editor

(Continued from previous page)

SNAGS

Sir,—Personally I have found that photographic quality can be every bit as good on 9.5 mm. as compared with that on 16 mm. Particularly is this so when using a certain brand of panchromatic stock. I have nothing but praise for it except, perhaps, that it is not particularly fast. Further, I agree that 9.5 mm. taking and projecting apparatus is more reasonable in price than instruments sold for either of the other gauges. I do not see why any user of 9.5 mm. film need have an "inferiority complex" provided that he can be assured that the films he makes and submits in open competition will receive unbiased consideration from the adjudication committees. In the pioneer days results undoubtedly left much to be desired, but there is no comparison with possible results at present obtainable as compared with those of even five years ago.

Jamming

There are, however, several snags which require to be borne in mind by users and manufacturers alike. The most important would appear to be the tendency of film to jam in the camera when chargers are used. Some of my friends have cameras which refuse to run certain stock through without this trouble occurring, though they have no trouble with other brands of film. Mr. Sewell

mentions the question of jamming, and I always adopt his suggestion of smartly tapping the charger to loosen the coils of film prior to loading. I believe that two-claw mechanism as used in the Pathe de Luxe camera goes a long way towards avoiding torn perforations and consequent jamming, but one of the causes is defective film take-up due to insufficient friction in the take-up clutch, resulting in the film becoming folded up in pleats at the bottom of the gate.

Another snag is that in 9.5 mm. film one sometimes sees a pale band extending vertically across the middle of the picture, the width of the perforations. This is a processing fault resulting from the collection of drops of developing or reducing solution in the perforations and which are allowed to trickle down the film prior to washing.

I have had occasion to use spool-loading cameras. Usually the better class cameras for 9.5 mm. film work on this principle, but I have invariably met with trouble due to edge fog on the film, either at the beginning or the end of the spool, or at both. This is due to light leakage down the edges of the spool. With 16 mm. film this does not matter as it affects only the perforations without extending to the picture. I have taken the precaution where possible of loading and unloading spools in darkness, but apparently the processing firm believes

in unwrapping the film spools in bright light, when received for processing!

Compensated Processing

A few words on "compensated" processing. I have never liked the principle of the idea. There is no result so good as a correctly exposed film normally processed. So long as cameramen fail to get reasonably good exposures, they will never realise what the film they use can do. They are lulled into a feeling that there is nothing wrong with their camera work because, barring gross errors, compensation gives a passable result, and they continue in the error of their ways, little knowing the beautiful possibilities of the stock they use. Try to get your exposures right, and then instruct the firm who process your film *not* to use compensation. Compensation will kill those special effects you sometimes strive for by deliberate departure from normal exposure. These last remarks apply, of course, to *all* camera users, whatever gauge of film is employed.

Finally, I hold no brief for any particular make or gauge of film, and regret that it is not practicable for the "9.5's" and "16's" and "8's" to amalgamate instead of being more or less divided against each other. Sale, Cheshire. GEOFFREY L. WOLLASTON.

"CHILD" PICTURES

Sir,—I feel quite sure that 9.5 mm. enthusiasts can quite equal and even do better than 8 mm. users. If there was a class limited to these two sizes, I believe that the 9.5 mm. films would show to some advantage. Unfortunately, with the 9.5 mm. apparatus there is a quantity of toy outfits available which

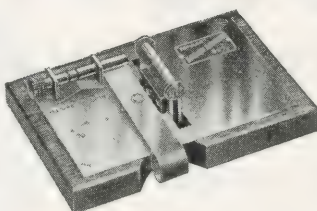
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would mar the results of any gauge used. But there is some remarkably good apparatus at a reasonable price which will give professional results.

Myself, I started with a lower priced camera and projector to find out whether the results would justify more expensive apparatus and I believe I have obtained more pleasure this way in gradually improving on my films, than anyone would have who could afford to buy expensive apparatus at the commencement without counting the cost. I have learnt that an exposure meter is absolutely essential for good results and this should be made apparent to all beginners.

Perhaps the majority of 9.5 mm. users are family men who take a delight in recording their children's progress and who also have to study the low running costs of their hobby. I have yet to see any more delightful pictures than those of children and home incidents. Anyone can go to a cinema to see a technically perfect picture (although these are generally faked), but even there Shirley Temple has most appeal, I believe, to the average picture-goer.

I am sure there is a big future for the moderately priced amateur cine apparatus which has a low running cost, in which particular the 9.5 mm. scores at the present time. Even if one buys expensive precision models in this gauge one does not have to keep on continually delving into one's pockets to enjoy movie-making. High Wycombe, Bucks. K. J. HOUSDEN.

FILM

Sir,—As a "9.5 mm. man" I was not conscious of any inferiority complex when seeing the "Ten Best." I merely supposed that the 9.5 mm. films submitted were not among the best, and it never dawned on me to question the judges' decision or to presume that the films could not have been made equally well on 9.5 mm. stock. I should not be in favour of separate classes for 9.5 mm. films.

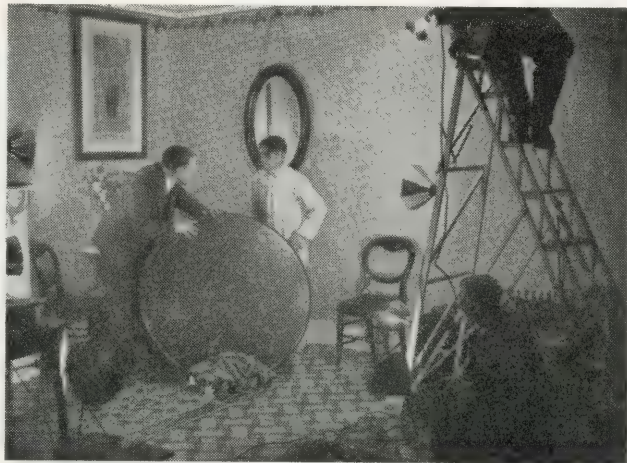
For myself, I am a "domestic" 9.5 mm. photographer of but two summers, so have not had much experience. My daily work, however, has brought me in contact with a number of amateur cinematographers. The reason why 9.5 mm. is somewhat under a cloud is quite simple: *processing*.

The processing of 16 mm. stock has been in the past and (as far as I can gather) still is, superior to that of 9.5 mm. The 9.5 mm. man sooner or later finds this, and if he continues with his hobby long enough to become a serious worker, changes over to 16 mm. Why doesn't the 9.5 mm. man try more than one make of film? Well, experimenting is an expensive business, though it is only fair to say that the best 9.5 mm. processing is (quite obviously) equal to the best 16 mm.

Length of Film

I must protest against Mr. G. H. Sewell's statement: "Manufacturers do not purport to sell 30 ft. of film." This may apply to some manufacturers but, if I remember rightly, 30 ft. was definitely mentioned on (or in) the cartons of many of the films I have bought, and one has only to look at the advertisements in your magazine to see that 30 ft. is definitely mentioned. (Not merely 30 ft. chargers but 30 ft. of film or 30 ft. rolls). I know that there have been complaints of short measure, but I have found films of reputable make to run to the 30 ft. mark on the footage meter, and in the case of one make, slightly more.

There is one thing more I would like to add while writing. The 8 mm. film, "Deepening River" was a most excellent



Parkstone C.C. members during shooting of one of their recent productions.

film and its projection under the circumstances a remarkable feat. Nevertheless, it was very dim compared with the 16 mm. films, and there was great difficulty in keeping it in focus. I feel I must write this as I have read so much in your columns about "the triumph of the 8 mm. film." My own reaction on seeing the film was—"Well, if I ever change from 9.5 mm. it won't be to 8 mm." Carshalton, Surrey. M. VAUGHAN, M.Sc.

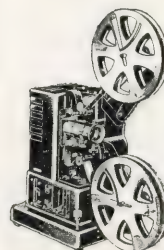
AMERICAN CHAMPION

Sir,—Here in the U.S. 9.5 mm. cameras, projectors and films cannot be bought in any cine store.

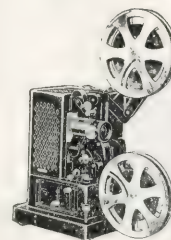
Why? Ask me another. I don't know. But my guess is that over here we have an eye for business and of course you must admit that the profit on 9.5 mm. stock is smaller than on 16 mm. (profit usually being a certain percentage of the total cost). So, says the manufacturer to the dealer, what the public don't see won't hurt them. And you cannot find a single 9.5 mm. sign anywhere. Darn clever, those Yankees! Also, they have over here that bad habit of selling most standard brands at prices including processing—again some extra charge. You see, we Americans say (to use the vernacular): "Never give a sucker an even break."

Have 9.5 mm. users an inferiority complex? If they have, they are on the wrong track, because you can to-day get cameras and (Continued on next page)

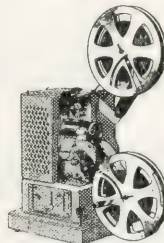
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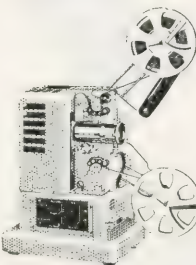
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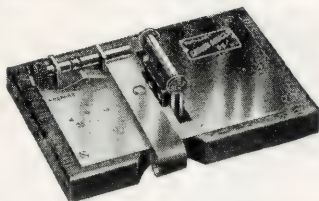
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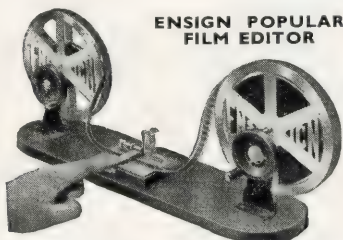
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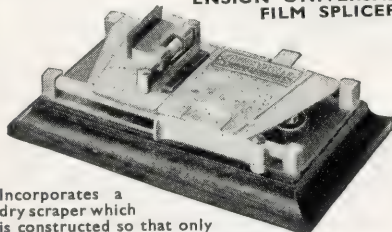
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The 9.5mm. Controversy

projectors that are equal in performance to any 16 mm. Next, you are not paying for sprocket holes and that is, after all, what most of the extra width amounts to. You have the best sub-standard size in the world with no waste (sprocket holes are "waste" to my way of thinking).

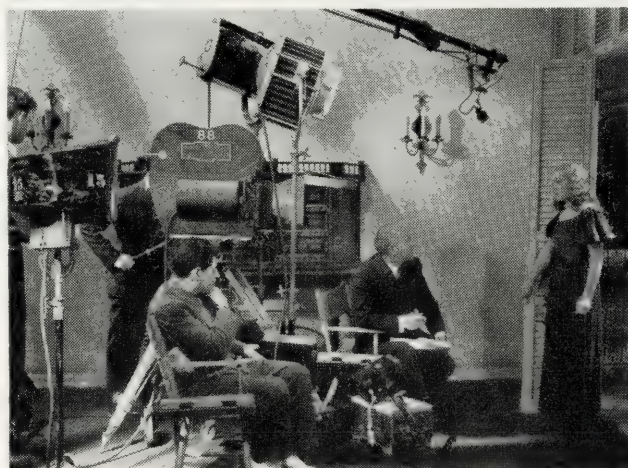
Processing Colour Film

As I have said, there is no 9.5 mm. in any form out here in America. So I bought two 9.5 mm. cameras and a dual projector in Europe, all at a duty penalty of 45 per cent. For the films it is 25 per cent. *ad valorem*. Why did I pay this extra? I like the 9.5 mm.

irrespective of their gauge, as in former years, and possibly 9.5 mm. users will contrive to carry off all the awards next time!

One daily paper commenting on the Manchester show, said that the sub-titles were, for the most part, open to criticism. It is certainly remarkable how often either the wording, lettering or lay-out of sub-titles spoils otherwise exceptional films. So far as wording is concerned, we have always tried to limit ourselves to twelve words per sub-title, weighing the value of each word, and using just enough words to weld the film into a coherent whole. As for lettering and layout, it is well to remember that these are jobs for the specialist.

Poster artists, for instance, will often hand their designs over to specialists who add the lettering. So the amateur, if he is to succeed, should pay particular attention to what, on the face of it, seems to be relatively unimportant. To buy a set of professionally made letters is not necessarily the complete solution, but it suggests where the real weakness lies—in the layout, and the amateur would do well to make a special study of layout in its application to film titles. EDWARD FORREST, Hon. Sec., Manchester Film Unit (SYA).



Another production still from the Paramount Release "The Buccaneer." See also pages 197 and 198.

size; it is a good size for any serious amateur. Ask any American amateur (he buys Kodachrome) whether he can process his own colour film. Well, I do, but it is Dufaycolor 9.5 mm. You see, I do not want to go to the trouble of sending it back for processing to England—too much nuisance over the customs.

I am not going to have any dealer tell me, in an indirect way, what size film to use, by not carrying what I want. Sure I pay. But inferior? I should say not. You fellows in England are lucky, only you don't know it. Tiemann Place, New York, N.Y. C.H.H.

SUPERIORITY COMPLEX

Sir,—In your Editorial I think you have certainly done a very good service to 9.5 mm. film users and this sub-standard apparatus and stock, but I cannot agree as to the existence of any inferiority complex. On the contrary, does there not exist a superiority complex among the 16 mm. fans which is, common with this pose, invariably unwarranted?

With the 9.5 mm. users in this country I quite expect there are more genuine amateurs by far than in the other two put together, not, may I say, all aiming at exhibition work, but making pictorial records for their own satisfaction and probably forming the backbone of the cine trade in the country. Again, more 9.5 mm. users develop or process their own films as against the predominance of "button-pressers" to be found in the 16 mm. and 8 mm. classes.

Still and Cine

Let me illustrate my meaning in another way. In still photography can you imagine any serious worker sending in an exhibit to an exhibition as his own work when all the time all he has done is to set the exposure and snap the picture. All the technical or interesting work of developing or printing his bromide or enlarging he hands over to

INCENTIVE

Sir,—Although our Unit uses 9.5 mm. film exclusively we most certainly did not come away from the presentation of the "Ten Best" feeling that we must abandon it for 16 mm. or 8 mm. We came away determined to show the world that 9.5 mm. is in every way as good as the other sizes. I fancy that many other 9.5 mm. users who saw the show similarly interpreted the conspicuous absence of the 9.5 mm. size as an incentive to turn out films that will silence the critics of 9.5 mm. once and for all. For this reason, we sincerely hope that you will continue to allow films to be judged

I have carefully thought this over and have re-read the comments on the various films in the March issue, and have come to the conclusion that no 9.5 mm. film entered was up to the standard of those chosen and that this was not in any way due to technical faults consequent on inferior apparatus. In only one instance in the "Hon. Mentions" in which there were seven 9.5 mm. films were any faults in the technical side mentioned. In all cases the remarks were concerned with

I feel that the whole thing boils down to the man behind the camera. Get to know your camera and its limitations. It is quite possible to produce exhibition pictures with a five shilling box camera providing you know how to use it and keep within its capabilities. No, the 9.5 mm. brigade are not yet up to standard and I think the sooner we realise this and get down to it the better. I say "we" as I am a very keen 9.5 mm. worker myself but have not yet put one of my efforts to the test.

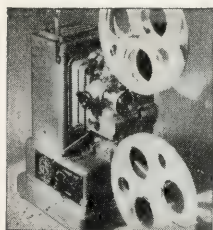
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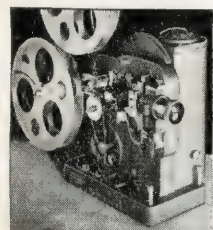
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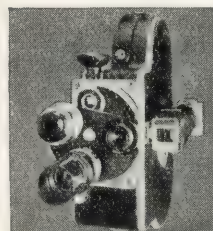
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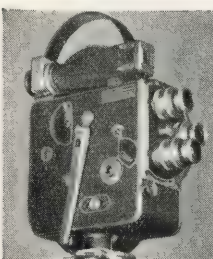
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Documentary Films

(Continued from previous page)

entries. In other words, a bad "Turksib" is better than a bad "Caligari."

Furthermore, several writers do consistently advise the amateur that he is best employed in making documentary, partly on account of this superior purpose and partly because success will seem to come sooner and more easily if ready-made subject material is strong enough to tide over lapses in technique.

Learn the Grammar

But even if "analysis" is considered a superior purpose, surely the first and all important aim of the amateur is to learn the grammar of cinematography—how to establish a location, conflict or problem; how to create consistent and convincing filmic time; how to cut on action; how to make a sequence flow smoothly at the intended tempo to an apt climax, etc., etc.

To practise this "grammar" with a documentary purpose is to accept a needless handicap. Many bright ideas must be discarded because they involve "untruth," or are an improvisation upon the set subject rather than an explanation or description. Since the material is actual, not created for the camera, the script has to be shaped according to what can be shot, which seldom exists in ideal form and situation for photography. Opportunities for experiment in technique are sadly limited.

I don't decry documentary but some recent examples are, as cinema, very lame. Fidelity to fact has prevented the director from using his creative powers fully and naturally. When, as is the case with amateurs, the director's ability is undeveloped, this curb to his ideas is liable seriously to hinder his progress. In my opinion, "Flood" shows clearly how inflexible and unsuitable is "actual" material for film experiment.

Amateur Cine World always presents both sides—documentary and fiction—expertly and fairly. But the amateur cine world is, just now, not so well balanced. Documentary is overwhelming.

BRIAN SMITH.

MUSICAL ACCOMPANIMENT

Sir,—Perhaps it is because incidental and accompaniment music to films has had the unfortunate appellation of "background" attached to it, that it is so seldom criticised or mentioned. It is, therefore, interesting and satisfactory to read a letter in which the music to a film is criticised. I refer to that from Mr. G. H. Sewell in the June issue.

May I have the opportunity in your columns of explaining and defending myself over the music used for "Creels," since your correspondent speaks of it as heavy and not altogether helpful to the emotional mood. In setting "Creels" to music I had in mind the following: that the genre of the picture was simple, rough, cold, wild but happy; it was, therefore, no good to give it a sweet, meandering, pastoral sort of music or even a flowing background.

Only during that raging sea in all its grandeur and rhythm was the music at all wild (and appropriately so). During the creel-making the tune was slow, plodding and homely. The gull record we played only during the harbour shots, which was

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both applicable and effective, since in spite of probable monotony, gulls are the predominating "noises off" in most harbours and the like.

I suppose there can be two minds about musical accompaniment to films. I try never to let it be mere "background" but if it has to be, it must, even so, be intelligently chosen.

Central Record
Information Bureau. VALENTINE BRITTEN.

VICISSITUDES OF A SCRIPT

There is a very salutary warning to amateur script writers with pretensions to fame in Elstree and Hollywood in "My Wife's the Least of It," Mr. William Gerhardt's latest book (Faber and Faber, 10/6). Mr. Baldridge, the hero, was once a successful novelist and although his light was considerably dimmed, still managed to scratch a meagre livelihood out of writing. Then a young friend in the scenario department of a film company suggested that they should collaborate in turning one of Mr. Baldridge's early successful novels into a script.

This very long book is almost entirely concerned with their efforts to sell it. It was completely re-written numberless times, the heroine of the continually-altering plot changing from a winsome white girl to a negress in the process. They made contacts with people that matter in both American and British companies, but since the personnel of the companies had a habit of continually changing, control of them changing hands as often as the script was re-written, nothing ever happened. Everybody who had a copy to read was always "very interested," despite the fact that they never found time to read it.

Once, despairing of his agent ever doing anything, Mr. Baldridge sent out copies of the script broadcast, but they failed to penetrate the studios, the envelope being returned with the stamp: "Stopped at the gate"—the fate of unsolicited manuscripts. The script was never sold and after a brief retirement to prison Mr. Baldridge married a rich eccentric, and, entering the organised charity racket, was able to wallow in wealth. Some may find "My Wife's the Least of It" over-long, pitched as it is in the same key throughout, but those who take an interest in professional film production will find it quite absorbing and always amusing.

NEW SOCIETIES

Handsworth P.S. (Cine Section).

A cine section is being formed by this society in readiness for next season. All interested should apply to A. Wiles, 32, Wilnecote Grove, Perry Barr, Birmingham 20.

Hounslow P.S. (Cine Section).

A meeting was held recently for the purpose of forming the necessary rules, etc., and electing the officers of the cine section of the above society. Communications should be addressed to Mr. A. D. E. Barden, 357, Whitton Dene, Isleworth.

Mr. Leslie Portch of 17, Rustington Walk, Morden, Surrey, would like to hear from any cine enthusiasts living in the Morden district.

FEDERATION OF CINEMATOGRAPH SOCIETIES

The address of the Hon. Sec. is "Filmers," Forest Road, Tunbridge Wells, Kent, and not Tonbridge, as stated in the report last month.



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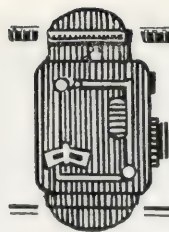
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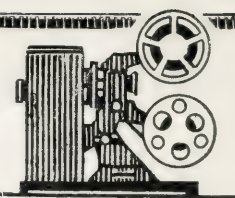
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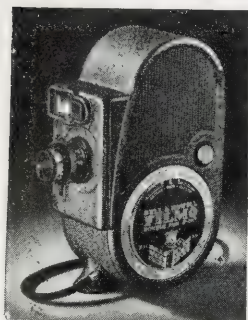
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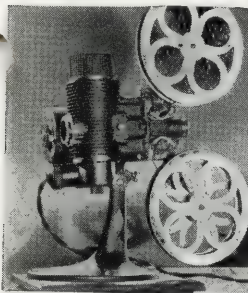
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PERMISSION TO FILM

I am making a film which entails certain shots of trains. Can you tell me to whom I should write for permission to film on and adjoining the L.N.E.R. Railway?—N.B., Norfolk.

It would be best for you to get in touch with your local station-master and specify exactly where you wish to film. You may then get some form of pass, which you could show if you were questioned by a signalman or lineman. Your local station-master may request you to write to the Head Office at King's Cross, London, N.1., but it would be better, in our opinion, to approach the local officials first rather than to go over their heads direct to Head Office. We do not think that you should experience any difficulty provided that you point out that the film is not for commercial purposes and that you will specify exactly where you wish to go, what you wish to take and satisfy them that you are not proposing to take any foolish risks.

8mm. KODACHROME AND WESTON METER

What allowance should be made for Kodachrome 8mm. when using a Weston 627 meter?—L.C., London.

From the latest information which we have from the Weston Electrical Instrument Co., the following figures are taken. Why not get in touch with them in addition, since their literature gives some very useful data on the exposing of Kodachrome film? You will also find that the literature on Kodachrome supplied by the Kodak Co. is extremely useful in the matter of obtaining correct exposure.

Weston Recommended Film Speeds

Kodachrome	Daylight Tungsten
8, 16 and 35mm. Regular	8 3*
8, 16 and 35mm. Type "A"	8* 12

*With these figures use the appropriate filter as recommended by the manufacturers.

Further note: On cloudy or dull days the "C" or 2x filter should be used. Haze filters call for no changes in the film speeds.

Can you tell me how to make a film viewer using a light and some form of magnifier?—J.G., Ilkeston.

It is difficult to explain in the space of an ordinary reply the complete working details of a film viewer, since there are at least two or three different ways of arranging this. The simplest method of dealing with the problem is to cut a hole in the editing table, cover it with a ground-glass or flashed-opal sheet, and place a relatively low wattage lamp underneath, i.e., about 15 watts. To the right and left of this set up the rewind arms so that the film passes across the illuminated plate. A magnifier, preferably fixed on a swinging arm, such as naturalists use, completes the arrangement.

(Continued on next page)

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ARGUS 9.5 CAMERA, turret, 1 inch 1.9 and 3 in. Telephoto, 4 speeds, single frame, reverse. Complete in case. As new, £18. C. Wade, c/o Australia House, Strand, W.C.2.

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CINECRAFT UNIVERSAL TITLER, all accessories, 14/- 40 x 30 Silver Screen with stretchers, 6/- Bargains. 56, Grovehall Drive, Leeds, 11.

PATHESCOPE Cameras, Projectors, Films. New and used Bargains. Dekko, f/3.5, as new, 70/- Urry's, 156, Acre Lane, Brixton, S.W.2.

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16 mm. PROJECTOR DE VRY, as new, used only for demonstration, remarkably silent. Case model, brilliant illumination, 1,000 watt, special model for sound attachment if desired. Complete with Transformer. Any inspection. Cost £85, accept £45. Tunstall & Co., Ltd., Leeds Bridge, Leeds.

CINE-KODAK MAGAZINE, case, Kodachrome haze, colour filter, Telephoto lens f/4.5. Write, Marriotts, London Road, St. Leonards.

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ARGUS 9.5, 50 or 100 ft., Ross f/1.9, turret head, L/case; condition as new, £18 10 0, or near offer. Ford, Farmhouse, Linby, Notts.

BARGAIN. 17.5 mm. Pathe Talkie Outfit, in 2 cases, 2 spare lamps, splicer, two 1,000 ft. reels, cost over £60, £18 18 0. H. Scrutton, 268, Brownhill Road, S.E.6.

PATHESCOPE 9.5 mm. Sound Projector, brand new, latest model, £50. Goatman, Presbytery, Ledbury.

BELL & HOWELL 750 watt Model S.T. Universal Projector, 200-250 volt; cost £56 10 0 a few weeks ago; used on 3 occasions only; exchange modern miniature plus cash balance. Machin, Kingsland Bank, Shrewsbury.

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DEKKO CAMERA F/19 Dallmeyer. Just overhauled by Dekko. £7 19 6. 118, Oxley Moor Road, Wolverhampton.

35mm. GAUMONT gear driven Projector on iron stand, complete, like new, £10—or offers. Particulars—Garage, Bardon-Mill, Northumberland.

(Continued at foot of col. 3)

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Replies to Readers

(Continued from previous page)

Another method is to use some simple form of "Projector," i.e., the film passes in front of a light source and condenser, is projected by a simple lens system and appears either on a small ground glass screen or on a small white screen. No proper intermittent drive or shutter is used and the film is pulled through the 'projector' by means of the rewinding arm. In the commercial apparatus available already, some device is usually incorporated to enable any selected frame seen in the viewer to be notched or marked in some way so that the place at which it has been decided to make a cut can be easily found afterwards.

HYPERFOCAL DISTANCES

The formula for finding hyperfocal distances of lenses, viz., $\frac{f.l. \times 1000}{stop \times 12}$ (in feet) is usually

applied to 16 and 9.5mm. cameras. Is the same formula all right for 8mm. using $\frac{1}{8}$ " lens, or owing to greater magnification required, should a smaller circle of confusion be taken?

Also at what distance is a fixed focus lens focussed? Is it 30 feet?—D.D.L., Surrey.

We think that you will find the same formula suitable for working with the $\frac{1}{8}$ " focal length lens on 8mm. There is no point in taking the calculations to a greater degree of accuracy than the maximum resolution of the lens employed. The point of focus of a fixed focus lens depends upon its aperture and focal length. With an 8mm. lens which is generally in focus from about six feet to infinity, the distance focussed upon would be 12 feet.

FOG EFFECTS

I am producing a film in which I require about forty shots to appear as if taken in a Scotch mist. I understand this effect can be produced by placing a smoke-filled box in front of the lens, but should like your comments. What additional exposure is necessary?—D.P., Catford.

While we appreciate that the suggestion of the smoke-filled box for fog effects may be very ingenious, we feel that it would be impossible to arrange for the same density for every shot, which would be essential if the forty shots in your sequence are to match up properly. The E.S.S. Filter Co., Roughwood, Chalfont St. Giles, Bucks., will supply graduated fog-filters of various densities. They supply them to the professional film producers.

INTENSIFICATION

Is there any way of intensifying cine film that has been over-exposed? If so, do you know any firm who will undertake the work? The film is Gevaert Ortho. 9.5mm.—A.R., London.

Over-exposed cine films can be intensified generally—although discretion has to be employed in order to avoid the building up of excessive contrast. We suggest that you get in touch with Messrs. Stedman's Cine Laboratories, of Dewsbury Road, Leeds, sending the film to them and asking whether they consider the work advisable.

A simple form of intensification is that advised by the Gevaert Co. and is as follows:

Solution A.	Hydroquinone	44 grains
	Citric Acid	26 "
	Water	20. ounces

Solution B.	Silver Nitrate..	131 grains
	Water	6 ounces

For use add Solution B to Solution A in the proportion of 3 to 10—the bath does not keep and should therefore only be mixed prior to use. The progress of the intensification can be watched and may be stopped when it is considered sufficient. Rinse through an acid fixing bath and then wash thoroughly.

INCREASING LAMP WATTAGE

Can I fit a 300 watt lamp to my Kodak 8-50R projector in place of the original 200 watt one? The filament height, etc., are the same, so I cannot see any disadvantages.—W.T., Bromley.

We should not like to advise on the change which you propose to make in increasing the wattage of the replacement lamp in your projector—we would strongly advise you to get in touch with Messrs. Kodak Limited and get their views as actual manufacturers of the apparatus. While the present lamp may run quite cool owing to the efficient design of the machine, the 50 per cent increase in wattage may upset the whole arrangement. The possible increase in heat might also affect the life of the new lamp.

VARIABLE SHUTTER OPENING

The Zeiss Movikon 16mm. camera is fitted with an adjustable shutter; what is the advantage of this?—M.T., Sheffield.

Any camera with an adjustable shutter opening is usually provided with a means for closing this while the camera is running and in this way a fade-out can be made. By opening the shutter again a fade-in can be made. If the film is rewound between these two operations, a lap dissolve or mix is formed in the camera. These are the principal advantages. If it is desired for some special purpose to render the individual frame records more crisp than is the case when the camera is running at 16 pictures per second, i.e., with $\frac{1}{32}$ nd second exposure, then the shutter can be closed to the desired amount and a shorter effective exposure given, even though the camera is still running at 16 pictures per second.

THE AMATEUR FILM—A CREATIVE OUTLINE

We regret that owing to pressure on space, the sixth article in this popular series by Alfred Gordon Bennett is unavoidably held over. It will be published next month.

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WANTED, Prism Periscope Focussing Magnifier for Dekko. Cooper, 27, Preston Road, Wembley Park.

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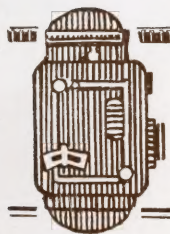
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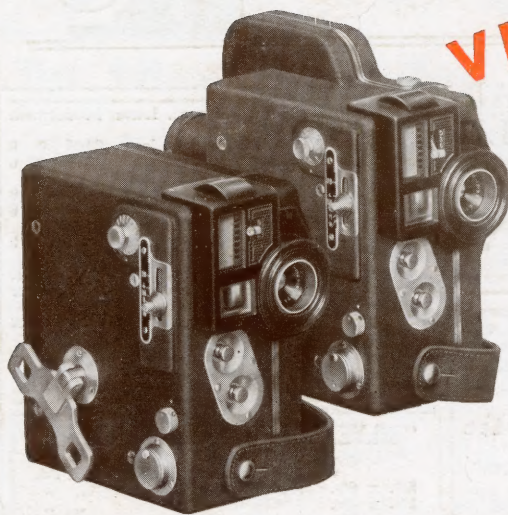
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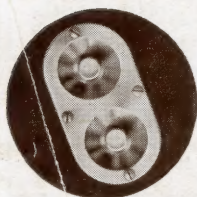
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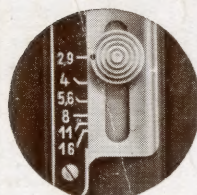
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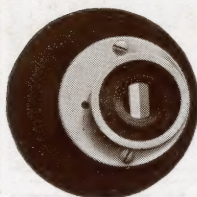
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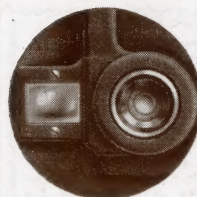
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The highly-sensitive photo-electric meter gives continuous indication in the viewfinder alongside the aperture scale. The lens aperture is adjusted by sliding the button to register on the same aperture figure as that indicated by the meter. There is an adjustment on top of the camera which sets the photo-electric meter for varying film speeds. This model gives instant warning of variations in lighting conditions and permits adjustment to be made without delay, even during shooting.

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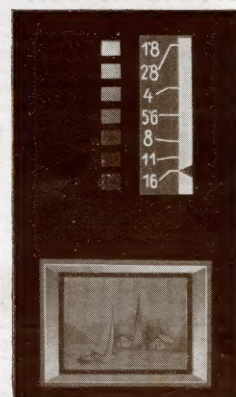
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16mm. for 50 ft. spools
with optical meter from £18 18 0 (f/2.9)
with photo-electric meter from £26 0 0 (f/2.8)

Available with a range of lenses; telephoto and wide angle attachments available.



As seen in the view finder with the optical meter model: stepped wedge on left, aperture scale on right.

Sole distributors:

ACTINA LTD., 19, Woodstock Street, New Bond Street, London, W.1

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